CREATIVE MACHINE

Embroidery

INSPIRATION & TECHNIQUES FOR DIGITIZED DESIGNS

Embroidery + Faux Fur

Cozy Custom Throw
Pillows for Fall

**Faux fur, cork, paper
– embroider it** *all!*

Combine prints
& embroidery like
a pro. P. 18

Hoopless **embroidery
how-tos** P. 14

Fall Floral
Finery P. 29

FALL 2020

sewdaily.com

SHINE ON

CRAFT RADIANT PROJECTS WITH UNIQUE EMBROIDERY DESIGNS

URBAN THREADS®

Find this Moon on the Horizon design only at
www.urbanthreads.com

![Havel's Sewing logo]

THE CHOICE OF FABRIC ARTISTS FOR OVER 35 Years

contents FALL 2020

54

features

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29

columns

in every issue

the editor

Dear Readers,

I'm a summer girl at heart, but nevertheless there's something so delightful about fall — the cool, crisp weather, the colors of the turning trees and, of course, Halloween (the sewing holiday!). I freely admit that all the traditional fall motifs speak to me in a big way, so I'm always super excited to share with you all the projects in the fall issue. The 2020 issue doesn't disappoint.

Fall is a great time to start playing around with fun textures… like faux fur, for example. It's tricky to embroider on, but when done right, the effect is spectacular. Learn all the tricks from expert Katrina Walker on page 32, along with instructions for making a foxy faux-fur pillow that's somehow cute and elegant at the same time.

There are few things as beautiful as trees blazing with their fall colors. Just the thought makes me want to snuggle into a cozy cardigan and sip a cup of hot coffee or apple cider. If you feel the same way, you're in luck, because we have the perfect project for you. The Harvest Cardigan on page 26 takes the popular Blackwood Cardigan pattern by Helen's Closet and adds beautiful leaf embroidery for a truly spectacular fall statement piece. This one's definitely on my make list this season!

Speaking of a delicious hot beverage, we've got an extra-special treat for you in this issue: a free stitch-along of a handy in-the-hoop quilted mug rug. Sign up on sewdaily.com in September and October to get the free design and a video of me taking you through making the mug rug from start to finish. Plus, by registering you'll automatically be entered to win a fabulous prize from RNK Distributing. We're super excited to bring you this special freebie, and we hope you love it as much as we do! Get more details on page 24.

We've got your Halloween covered, too — in the pages of this issue you'll find an easy upgrade to a readymade tote, a pretty spider-web adorned blouse and our exclusive Mystical Vibes collection, loaded with witchy style.

We hope you're embracing all the beauty and fun of autumn (and stitching it, too)!

Happy Stitching,
Kate Zaynard and the *Creative Machine Embroidery* team

P.S. You may notice that this issue looks a little different than normal. We're working on it in the middle of the isolation and social distancing protocols for the Covid-19 pandemic, and as it turns out, hair and makeup are hard from six feet away! We've had to come up with some creative solutions, and we hope they'll showcase the projects as beautifully as our usual style does.

Coming Attractions

Get your fancy on with a blouse featuring free-standing lace, stitch a snowy table runner with matching napkin rings and snuggle your feet into the prettiest slippers on the block. Find all this and more in the Winter 2020 issue, on newsstands Oct. 13, 2020.

Check out the **SEW & TELL** Podcast, featuring the *CME* editors! Find it on iTunes or wherever you get your podcasts.

tips & tricks

FLUFFY CLEAN-UP
Cut leftover batting into 3" or 4" pieces and use them to easily clean lint and threads from cutting mats.

Voni, email

TULLE TIME
Use matching tulle as a topper when embroidering towels. It allows you to view the design as it stitches out and it tears away easily.

Irene, Facebook

POLY AWESOME
Always use polyester thread when embroidering heavy-use items, such as bath towels. It's more resistant to bleach for future laundering.

Carol M., email

Visit sewdaily.com
for more techniques and tricks to inspire your embroidery.

WALK THE LINE
When hooping a project larger than the hoop, use a cutting mat to keep everything straight. Utilize the mat lines to align your project and the hoop. No more angled pieces.

Wendy W., email

SANITIZER SURPRISE
Clean up spray adhesive residue using hand sanitizer gel. It quickly softens the glue and wipes off in a flash.

Carol E., email

Send your sewing and embroidery tips to **creativemachineembroidery@ peakmediaproperties.com** or post them on our Facebook page for your chance to win a fabulous prize.

BEHOLD:
CONTINENTAL M7

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JANOME
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must haves

the latest & greatest tools & designs

1. If you are looking for the perfect complementary thread combination for your embroidery design, this **Foolproof Color Wheel Set** will help you pick a pleasing palette every time! Create total tonal harmony not only in your embroidery designs but also in your fabric and outfit selections — just spin to find hundreds of color combinations that work together effortlessly.
    ($19.95; ctpub.com)

2. Have a favorite little embroidery that you want to see every day? This **Rectangular Jewelry Box** fits a 6" x 2.75" piece of fabric so that every time you reach for that special piece of jewelry, you see a little something personal too. You can embroider a name, a motif or anything else, and it's available in a wide range of colors to coordinate with whatever you choose. It makes a fabulous customized gift as well.
    ($89.99; colonialneedle.com)

3. These new **Animal Kingdom** fabrics from Robert Kaufman will bring the safari straight to your sewing studio. Due to the realistic nature of the prints, you can hardly believe these cottons are not faux fur. They make a great base for many embroidery projects, including home décor, gifts and even bags.
    (Prices vary; robertkaufman.com)
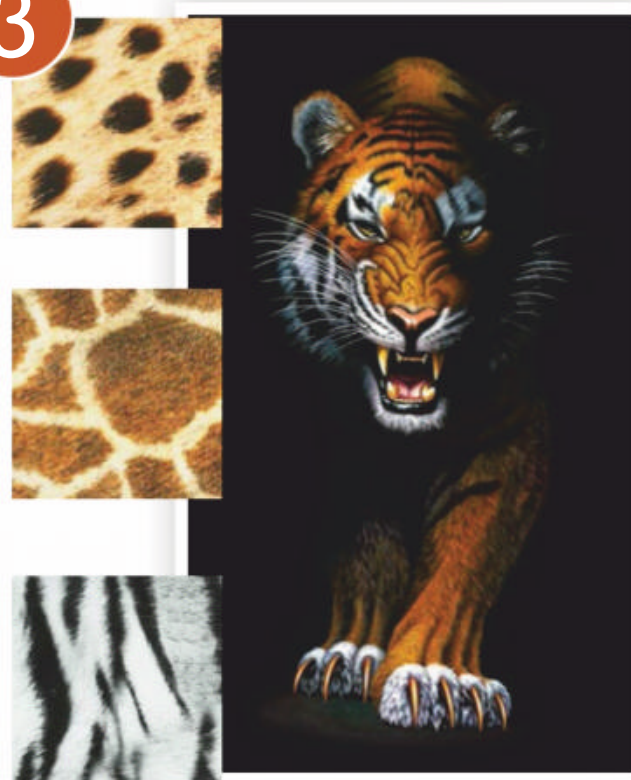
4. If there is one true thing about machine embroidery, it's that you never want to have an empty bobbin. The **Cork Chalotte Purse** embodies the wish that all embroiderers make. With this roomy 18.5"x11" bag, you can carry your one true sewing wish to the mall, the beach or even the fabric store. Cork is a sustainable on-trend material, so your accessory will be as perfect as the wish on it.
(See dealer for pricing; modernfabrics.com)

5. Disguise all stray and loose thread on your embroidery designs easily with **Clover's Soft Touch Thread Pic**. It is designed to slip easily into fabrics without leaving any holes or evidence — it's truly an embroidery must-have for hiding away any broken threads. You can also use it for correcting corner mistakes and turning edges in on appliqués.
($8.95; clover-usa.com)

6. No screen on the machine — no problem! EverSewn's **Sparrow X Embroidery Machine** connects to their app so you can use your tablet and not be confined to a small screen for large embroidery projects. You can even check on your embroidery status from another room. This machine is not only pretty, it's affordable and equipped with 120 stitch patterns. Definitely the next generation sewing and embroidery machine.
($849.00; eversewn.com)

7. A design for that perfect farmhouse look, this **Framed Chalkboard Lamb** is meant to emulate a chalkboard drawing. Embroider the light stitching in white thread on a black fabric. It would look great on an apron, tea towels or even a framed piece of fabric as a wall hanging. Total countryside kitchen vibes! **($4.99; emblibrary.com)**

8. Get into the spooky-season mood with the *CME* exclusive **Mystical Vibes Embroidery Design Collection**. This collection of crystals, moon phases, mushrooms and more will have you dreaming of living in an ivy-covered cottage in the woods. It's great for dressing up garments and accessories, or create a strikingly unique home-décor set (time to get out the black linens!). **($29.99/collection; sewdaily.com)**

free design!
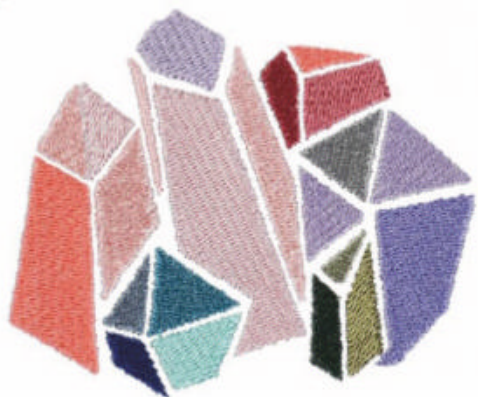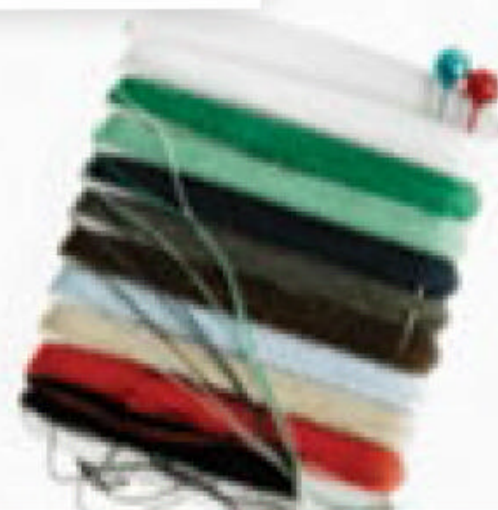
NeedleBook

BY KATE ZAYNARD

Use scraps from your sewing room to stitch a fall-themed book for keeping extra needles in, especially when you travel. Four felt pages make it easy to organize, and the book ties shut to make sure each needle stays in place.

Download the ITH Needle Book designs free from sewdaily.com/go/CMEfreebies until Oct. 31, 2020. Find the designs after the expiration at sewdaily.com.

MATERIALS

Materials listed are enough to make one 2¾"x3"x⅜" needle book

+ 4"x7" rectangle each of low-volume quilting cotton, coordinating quilting cotton & batting

+ Two 2½"x5" rectangles of felt

+ Stabilizer: mediumweight tear-away & fabric-like water-soluble

+ Embroidery or masking tape

+ Two 8" lengths of ⅛"-¼" ribbon

+ Thread: bobbin & embroidery

+ Chopstick or point turner

+ Hand-sewing needle or strip of fusible tape

PREPARE

• Download the Needle Book designs free from sewdaily.com/go/CMEfreebies until Oct. 31, 2020. Load the first design onto the machine.

• Wind one bobbin with bobbin thread and another with a color that matches the low-volume fabric. Install the bobbin with bobbin thread into the machine and thread the machine with the first color.

EMBROIDER

• Hoop a piece of tear-away stabilizer. Place the hoop onto the machine, and embroider step one to stitch the placement line.

• Remove the hoop from the machine, but don't remove the stabilizer from the hoop. Place the hoop on a flat work surface. Center the batting rectangle over the placement stitches, being sure the stitches are completely covered.

Center the low-volume rectangle right side up over the batting. Tape in place using embroidery or painter's tape **(A).**

• Re-place the hoop onto the machine and embroider step two to stitch the tacking stitches. Embroider steps three, four, five and six to stitch the leaf interior, leaf outline, the word "needles" and the stippling stitch, changing colors as desired. The final stitches of the stippling step are placement stitches for the ribbon.

• Remove the hoop from the machine, but don't remove the project from the hoop. Place the hoop on a flat work surface.

• Center one ribbon length over one placement stitch with the end ¼" outside the tacking stitch and the rest of the length toward the project interior. Tape the end in place outside the stitching. Repeat to place the remaining ribbon over the other placement stitch. Gather the long ends together and tape in the center to keep them away from the tacking stitches **(B).**

• Center the remaining fabric rectangle over the project right side down, making sure to cover the tacking stitches. Tape in place along the edges.

A
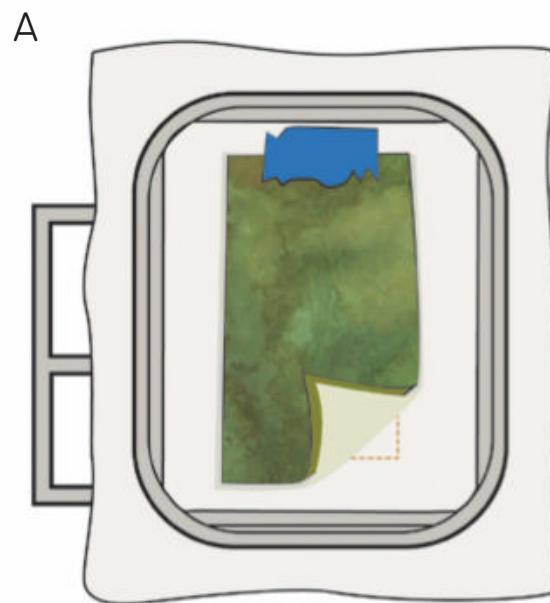
• Change the bobbin for the one matching the cover fabric, and thread the machine with the same thread.

• Re-place the hoop onto the machine and embroider step seven to stitch the final border.

tip

Cut the felt pieces with pinking shears for a decorative edge.

B
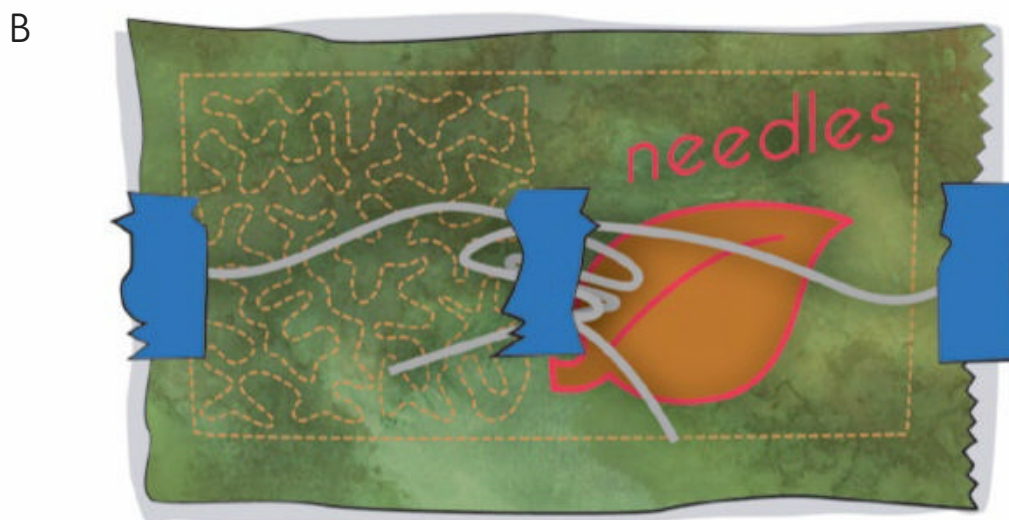
C

- Remove the hoop from the machine and the project from the hoop. Gently tear away the stabilizer from the project perimeter.

- Trim the seam allowance to ¼" except for the seam allowance at the opening. Trim away the batting from the opening seam allowance as close to the stitching as possible. Clip the corners **(C).**

- Turn the cover right side out through the opening, using a chopstick or turning tool to poke out the corners. Press the cover flat, tucking in the opening seam allowances.

- Close the opening by hand sewing a slipstitch or with a strip of fusible seam tape.

- Load the second design onto the machine. Use the same thread and bobbin as for the last step of the cover.

- Hoop a piece of water-soluble stabilizer. Place the hoop onto the machine and embroider step one to stitch two placement stitches.

- Remove the hoop from the machine, but don't remove the stabilizer from the hoop. Place the hoop on a flat work surface.

- Center one felt rectangle within the smaller placement rectangle. Center the second rectangle over it **(D).**

- Center the cover embroidered side up over the felt rectangles, aligning it with the larger placement rectangle. Tape firmly in place around the edges **(E).**

- Re-place the hoop onto the machine and embroider step two to stitch the book binding.

FINISH

- Remove the hoop from the machine and the project from the hoop. Carefully trim the stabilizer close to the stitching.

- Remove the remaining stabilizer following the manufacturer's instructions. Allow to dry. Fold the book closed and press.

Note: Make sure the book is completely dry before adding needles to it; otherwise, the needles may rust. *Ɛ*

D

E

DESIGNS
Download the ITH Needle Book design free from sewdaily.com/go/CMEfreebies until Oct. 31, 2020. Find the designs after the expiration at sewdaily.com.

SOURCE
Robert Kaufman provided the Artisan Batiks Patina Handpaints fabric: robertkaufman.com.

tip

Replace the back-side ribbon with a loop of narrow elastic and sew a pretty button on the front for a different closure.

Hoopless Embroidery

Learn the secrets to flawless hoopless embroidery and when to use this fun and easy method.

A

the fabric is attached to the stabilizer.

WHEN NOT TO HOOP?

Due to size or shape, some items can't be hooped, such as collar points, baby onesies and bibs, pockets, hats, potholders or napkins **(A).** Occasionally, hoopless embroidery techniques are used if the chosen fabric is too bulky for a hoop or damages easily. Leather is often too bulky to hoop, and the pile of velvet is typically crushed when hooped. When embroidering these tricky fabrics, utilize hoopless techniques for best results

tip

Follow the manufacturer's instructions to clean up excess temporary spray adhesive. Hand sanitizer removes the sticky residue quickly and easily.

WHAT'S IN A NAME?

Despite the name, hoopless embroidery does in fact require a hoop. Hoopless embroidery is the process of embroidering something that can't be hooped in a traditional manner.

Most embroidery machines use a two-part hoop consisting of an inner ring

and outer ring. The traditional method of hooping involves placing the fabric and stabilizer between these two rings and then tightening the outer ring to secure the fabric for stitching.

In hoopless embroidery, the fabric or project to be embroidered isn't placed between the two rings of the hoop. Instead, the stabilizer is hooped and

STABILIZER CHOICE

• Match the stabilizer weight to the material, though it's often best to use a slightly heavier stabilizer when completing hoopless embroidery projects. Lightweight stabilizers won't hold up well to overly dense

embroidery designs, especially when utilizing hoopless embroidery.

- When using non-adhesive stabilizers, hoop the stabilizer first, and then lightly spray with temporary spray adhesive. Next, carefully place the fabric over the stabilizer.

B

- Use water-soluble stabilizer only on lightweight projects. A very light spray of temporary spray adhesive is required. Don't spray too much or the stabilizer may not wash out entirely..

- Use paper-release adhesive stabilizer when temporary spray adhesive is unavailable. Due to the difference in price, this method is more expensive than using non-adhesive stabilizer.

- Use water-activated adhesive stabilizer when working with bulky items or fabrics. This stabilizer type creates the strongest hold and works well when embroidering hats, sweatshirts and heavy denim. Allow the stabilizer and fabric to dry completely before embroidery to avoid a sticky needle.
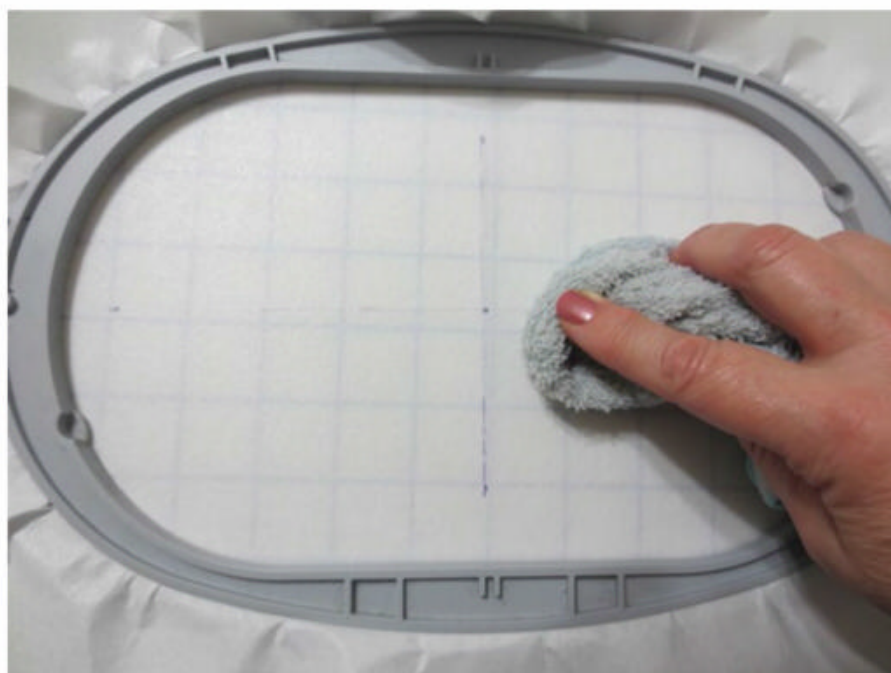
- When using water-activated adhesive stabilizer, hoop the stabilizer shiny side up, and then moisten the surface with a damp paper towel or slightly damp sponge **(B).** Avoid over moistening the stabilizer, as this makes removal difficult.

PROJECT PREP & HOOPING

- Before embroidering a hoopless project, mark the design center in the proper place on the fabric. Extend the center mark lines, creating an axis. Mark an arrow designating the design upper edge **(C).**

- Mark the design placement lines on the fabric wrong side **(D).**

- Hoop the stabilizer.

- Mark the hooped stabilizer's center and extend the lines creating an axis **(E).**

- If using water-activated adhesive stabilizer, only mark the center lines on the stabilizer wrong side. If using paper-release adhesive stabilizer, after marking the center lines on the paper side, transfer the marks to the stabilizer wrong side. Score the paper lining and peel it away,

C

revealing the sticky side.

- Fold the project with right sides together along the vertical axis line, keeping the excess fabric on the left. When adhering the fabric to the stabilizer, keep as much excess fabric as possible along the hoop left edge.

- Align the fold with the marked vertical line on the hooped stabilizer and align the center marked line on the project with the horizontal line on the hooped stabilizer **(F).**

- Unfold the fabric and smooth it into place **(G).**

- Check that the design upper-edge arrow points to the hoop upper-edge center.

- Load the design into the embroidery machine. Using the machine's design edit feature, rotate the design as needed to align the design upper edge with the marked project upper edge.

EMBROIDER

- After aligning the fabric carefully, begin the embroidery. Don't walk away from the machine when using hoopless embroidery techniques. The fabric isn't secured within the hoop, making it more likely to shift during the stitchout.

- Paper-release and water-activated adhesive stabilizers often gum up

D

PERFECT
PLACEMENT

Use these steps to easily find the design center and perfectly place designs every time.

1

2

- Print a paper template from the embroidery design file download **(1).** If a PDF isn't included in the design download, contact the designer to request a scaled design image.

- Roughly cut around the shape.

- Cut a horizontal and vertical slit along the center markings and fold back two opposite edges **(2).** If

no center markings are provided, note how the design orients when loaded onto the embroidery machine. Place an acrylic ruler with intersecting lines over the printed design. The intersecting horizontal and vertical lines helps you visualize the center. Note the height and width, and then find the center by marking the exact halfway point of

both measurements. Once marked, cut a vertical and horizontal slit.

- Place the paper template in the desired position over the fabric.

- Use a removable fabric marker or tailor's chalk and mark through the slits.

- Remove the paper template and extend the lines. Always draw an arrow to designate the design upper edge.

E

F

G
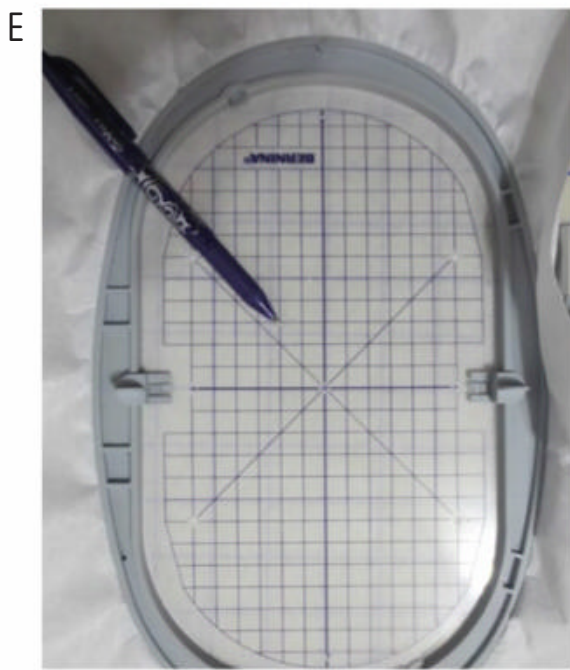
a needle during embroidery. Use a titanium-coated needle to avoid a sticky situation, but still keep an eye on the machine while it embroiders, stopping to clean the needle as neede

> ## *tip*
> If available, use your machine's baste-in-the-hoop function for extra stability during hoopless embroidery.

H

STABILIZER REMOVAL

• Once the design is complete, remove the hoop from the machine and the stabilizer from the hoop.

• If using cut-away or tear-away stabilizer, carefully cut or tear the stabilizer away from the design. Remove as much stabilizer as possible.

• If using paper-release adhesive stabilizer, remove by separating the stabilizer from the project, and then cut, tear or wash away the excess as required.

• If using water-activated adhesive stabilizer, remove the stabilizer by gently pulling the fabric away from the stabilizer and moistening the area **(H).** Continue to lift and moisten, and then tear away any excess. Use an adequate amount of water, as pulling on the fabric too roughly often damages it or distorts the design. 🅔

DESIGNS
Birthday cake: OESD, Baby 12 Collection

(#12915); embroideryonline.com

LOVE: Designer Plus Software built in font; available at Bernina dealers

Tropical leaves: OESD, Layered Leaves Collection (#12485); embroideryonline.com

UFO: OESD, Baby Celestial Appliqué Collection (#12263); embroideryonline.com

SOURCES
OESD provided the Ultra Clean & Tear, Stabil-Stick Tear Away and Hydro-Stick Tear Away stabilizers: embroideryonline.com.
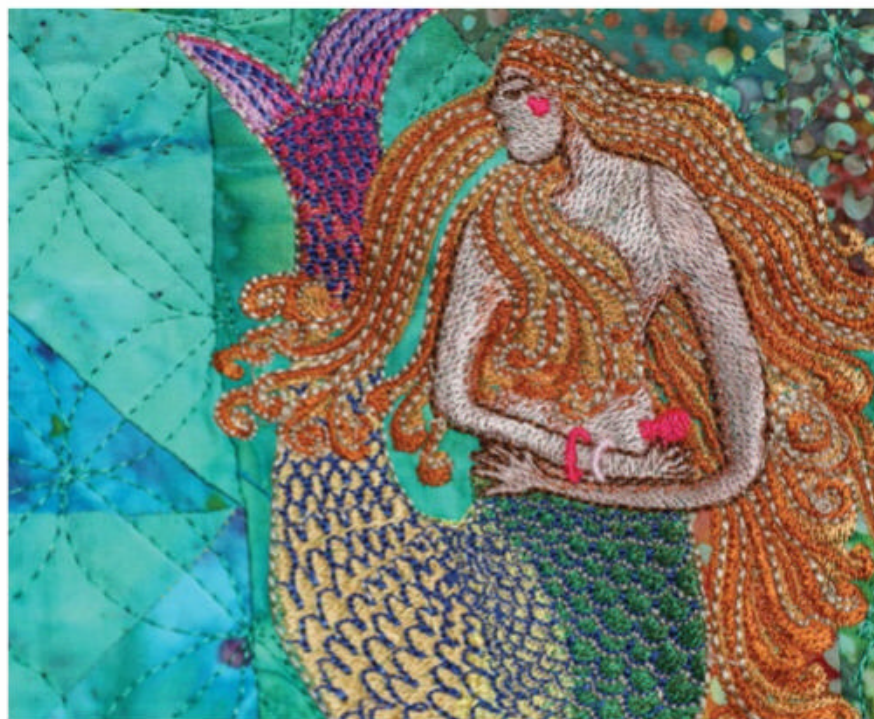
Prints + Embroidery

BY NANCY FIEDLER

Mixing embroidery designs and prints can be tricky. Keep embroidery designs from competing with busy prints with these handy tips.

Printed cotton is a mainstay of any quilter's fabric collection, and there are so many wonderful designs and design collections to choose from. Don't limit yourself to solids when planning an embroidered quilt project because you're worried your designs will get lost on print backgrounds. Follow these simple guidelines and let your imagination loose.

• If you are the conservative type, choose tone-on-tones for your first embroidering-on-prints endeavor. Then start experimenting with multicolor miniature scale prints.
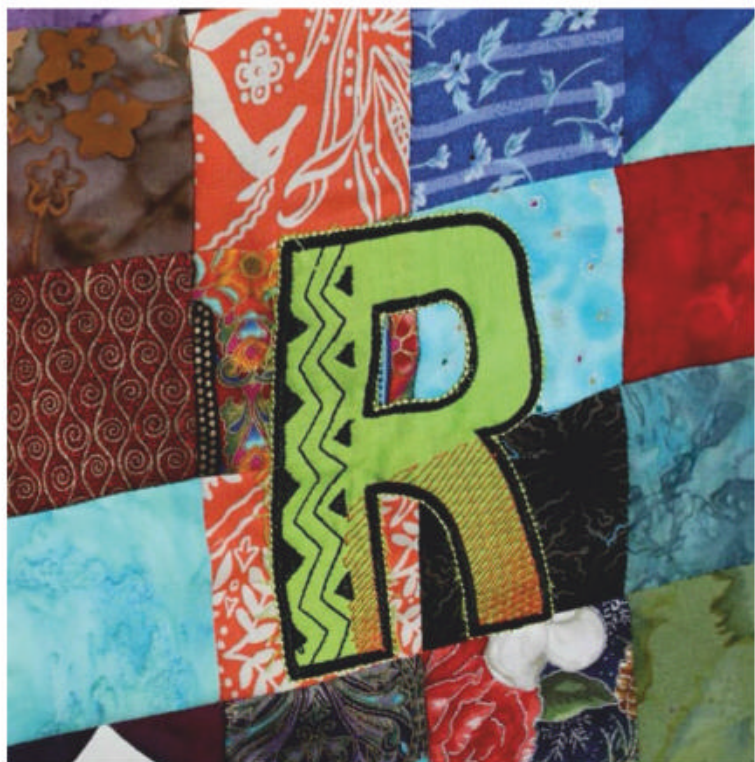
Use solid fabrics to create appliqués that stand out against a pieced or print background.
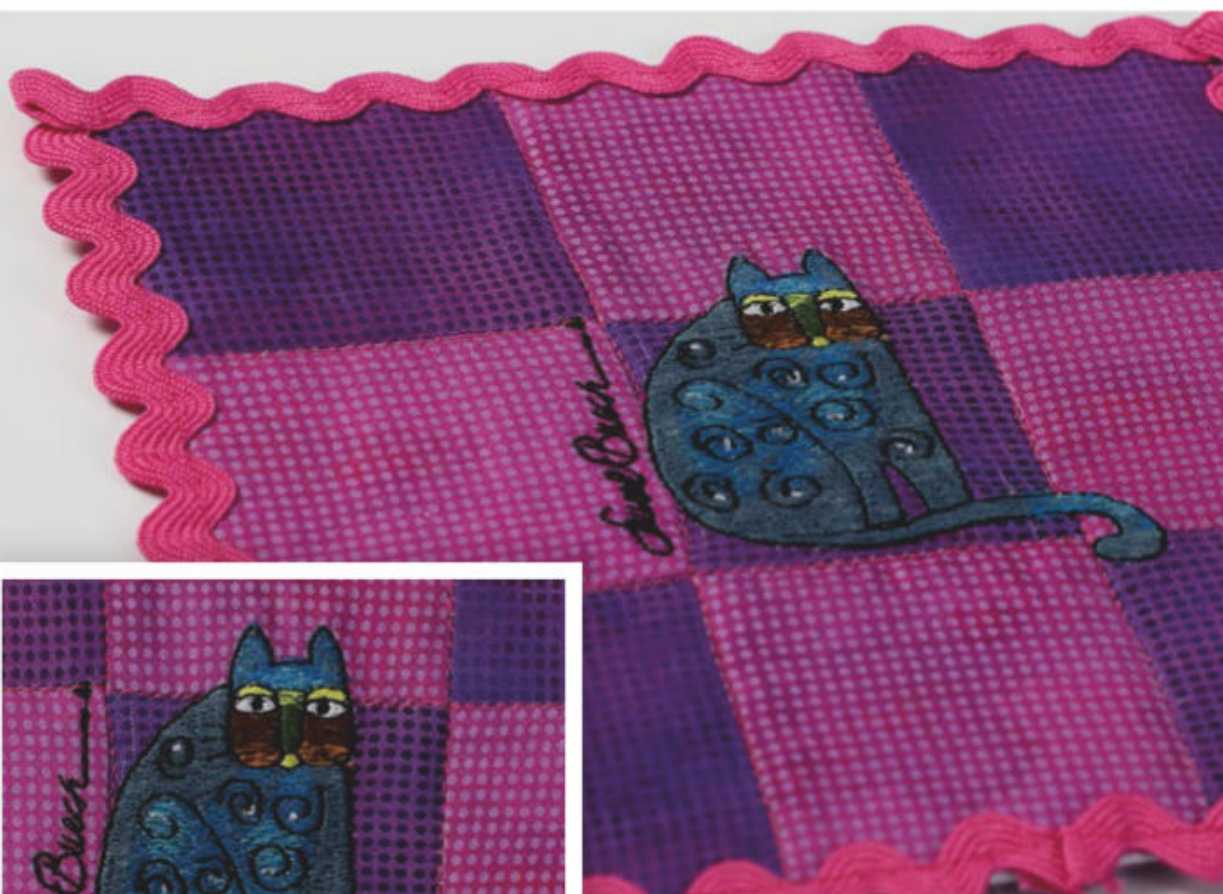
Choose denser embroidery designs for maximum visibility, even in complementary colors.

- Batiks make excellent backgrounds as the random colors and less defined shapes add background interest to the embroidery design.

- Stripes, plaids, polka dots and checks will create a geometric background which will pair well with and show off floral designs. Turn checks and plaids on point for interesting detailing.

- Look for large-scale novelty prints and add embroidered elements to embellish the print design. Add flowered necklaces to animals or insects inside flowers; let your imagination be your guide and have fun with the process.

- Choose contrasting thread colors so the embroidery design pops off the background.

• Use solid-color fabric for appliqués so that the design stands apart from the print. 𝓔

DESIGNS

Alphabet quilt top: OESD, A Brighter Place Collection B81018; embroideryonline.com

Mermaid skinny quilt: OESD, Ocean Songs Collection 78390; embroideryonline.com

Mug rug: retired OESD, Indigo Cat CC79302; embroideryonline.com

Stripes and circles quilt: Janome MC12000 built-in design; janome.com

Consider design placement when combining prints and embroidery. Designs stitched in colors just a few shades darker and placed in lighter areas of the print fabric can create a cohesive overall quilt, without the designs disappearing.

Fabric Foray:
Leather and Suede

made from lamb and has a soft hand. Suede is less durable than leather.

Leather is typically cattle hide, but it's also made from a variety of other animals, including snake, pig, lamb and deer. Suede and leather are available in a variety of weights, ranging from light- to heavyweight. Some varieties have a soft hand, while others are rough. Authentic leather and suede is costly and available by the sheet or square foot. Faux leather and suede are available by the yard at reasonable prices. When selecting leather, choose the weight and type that best suits the project, design and your pocketbook.

USES
Leather and suede are great for making a variety of garments, such as skirts and pants, home décor items and bags.

SEWING TIPS
• Use chalk marker to mark leather and suede.

• Use a rotary cutter and mat to precisely cut suede and leather.

• Don't use pins, as they produce permanent holes in the fabric. Use fabric weights or double-sided tape instead.

Learn the proper methods to embroider leather and suede to create fabulous stitchouts every time.

TYPES
Leather is available in a variety of types, including:

FULL-GRAIN: Leather that doesn't have the top grain and split layer separated. It's commonly used to make furniture and shoes.

SPLIT: Leather that's brushed on the right and wrong side to provide a soft finish. It's typically used to make skirts and other garments.

TOP-GRAIN: Leather that has the split layer separated. It's thinner, more

pliable and has a greater resistance to stains than full-grain.

CORRECTED-GRAIN: Leather that has an artificial grain applied to its surface

PATENT: Leather that's been treated with a high-gloss finish.

SUEDE: Leather that has a napped finish. It's typically

A

B

C

D

E

• Use a PTFE presser foot to easily feed leather through the machine when stitching **(A).**

• Double topstitch seams for a professional look **(B).**

• Fuse a piece of interfacing to the suede or leather wrong side using a press cloth to add stability, if desired.

• Gather leather by topstitching along the fabric length. If using elastic, use a durable sport variety **(C).** Increase the stitch length, if necessary, to accommodate the fabric thickness and prevent tearing.

EMBROIDERY TIPS

• Don't use the perimeter basting function, as needle penetrations leave permanent holes in the fabric.

• To prevent hoop burn, cut a piece of flannel the size of the embroidery area. Place the flannel over the leather or suede right side and hoop both layers with a piece of cut- or tear-away stabilizer. Cut out a square or rectangle of flannel the size of the design, revealing the leather underneath. Embroider the design.

• Import decorative stitch patterns

from the sewing menu into the embroidery menu to create unique designs and all-over patterns **(D).** The stitches are easy to work with and are typically available in 9mm to 36mm widths. Choose a wider stitch to embroider the fabric more quickly, if desired.

• Choose thread depending on the desired finished look. For example, use metallic thread for extra sparkle or cotton thread for a matte finish.

NEEDLES

Use a size 90/14 or 100/16 leather needle. Leather needles have a sharp tip to easily penetrate without tearing. Test-stitch on a fabric scrap to make sure the needle and fabric work well together.

STABILIZER

Use self-adhesive cut- or tear-away stabilizer for light- to mediumweight suede or leather varieties. Hoop a piece of stabilizer with the paper side facing up, score the paper, and then remove the paper to reveal the adhesive. Place the fabric over the adhesive; finger-press to secure. Cut-away stabilizer may also be used. Don't remove the stabilizer on the fabric wrong side if stability is needed.

DESIGNS

Choose a less dense design with plenty of open areas. Overly dense designs may cause thread breakage or perforated fabric.

Test-stitch on scrap fabric to make sure the needle, fabric, stabilizer, design and thread work well collectively.

Select designs or decorative stitches that correspond with the project size **(E).** Don't choose overly large designs for small items.

Look for unique decorative stitch patterns on a quilting machine to import into the embroidery menu.

Use embroidery software to aid in positioning, resizing, duplicating and mirror-imaging designs, if needed. Once the embroidery is complete, press using a press cloth on a low-heat setting. Don't use steam. 🅔

stitch along

Café Mug Rug

BY MILINDA J. STEPHENSON, SAMPLE BY KATE ZAYNARD

STITCH ALONG WITH US

Register at sewdaily.com during September and October and get this cute design and stitch-along video course free! Stitch a charming mug rug, perfect for your home or office or to give as a gift — we'll take you through it, step by step. By registering, you're automatically entered to win a prize pack of embroidery supplies from RNK Distributing.

THE DESIGN

Drink your morning beverage in style! This mug rug is stitched completely in the hoop and has a cute quilted look. Customize it for yourself or your favorite coffee or tea lover with your choice of colors and fabrics, or skip the cup steps and replace them with a monogram or alternate design to make it even more personalized. Bonus: It's a great way to use up scraps of quilting cotton and batting.

▶ Find the Café Mug Rug design and the video and design combo at **sewdaily.com** after October 31, 2020.

The border has the look of a classic binding, but it's stitched in the hoop.

Overlapping backing pieces make turning a breeze. Stitch them closed, seal using fusible seam tape, or just leave them open.

You could win!

SOURCE: Robert Kaufman provided the Gustav Klimt blender fabrics: robertkaufman.com.

Harvest
Cardigan

BY STACY SCHLYER

Summer may be over, but some of the best parts of fall are just beginning, like sweater weather. Learn how to embellish a pretty fall cardigan with colorful leaves.

MATERIALS

+ Long cardigan pattern (such as Helen's Closet Patterns Blackwood Cardigan; see "Source.")

+ Jersey knit or French terry (amount according to pattern envelope)

+ Notions (according to pattern envelope)

+ Cut-away stabilizer

+ Embroidery thread

+ Water-soluble marker

+ Temporary spray adhesive

+ Autumn leaf border & corner design (approximately 1½"x6" & 2½"x3¼"; see "Designs.")

PREPARE

• Cut out the pattern pieces from the fabric according to the pattern instructions.

EMBROIDER

• Print a template of the border design.

• Position one center-front band right side up on a flat work surface. Designate one short edge as the upper edge. Draw a line 1⅛" from and parallel to the left edge. Designate as the border centerline. Draw a line ⅝" from and parallel to the band lower edge. Designate as the border beginning point.

• Center the template lengthwise over the border centerline, aligning the template lower edge with the border beginning point; pin **(A).**

• Load the border design onto the machine.

• Hoop a piece of cut-away stabilizer. Spray the stabilizer with temporary spray adhesive. Position the band right side up over the stabilizer, centering the template within the hoop; finger-press to secure. Place the hoop onto the machine, making sure the needle aligns with the template center point. Remove the template. Embroider the design, changing thread colors as desired.

• Remove the hoop from the machine and the stabilizer from the hoop. Cut away the excess stabilizer beyond the design perimeter.

• Repeat to embroider the remaining band with as many designs as possible, spacing them between ⅛" to ¼" apart.

• Repeat to embroider the remaining band, making sure to mirror the design.

• Position one pocket top right side up on a flat work surface. Mark the seam allowances on each pocket side. Draw a line 1⅜" from and parallel to the pocket upper edge. Designate as the border centerline.

• Center the template lengthwise over the pocket border centerline and aligning the largest stem at the right side-seamline; pin **(B).** The featured embroidery is larger than the pocket length, so the last two leaves and stems are omitted.

• To embroider the altered design, hoop a piece of cut-away stabilizer. Spray the stabilizer with temporary

A

1 ⅛"

⅝"

B

3/8 "

1 3/8 "

3/8 "

C

1/2 "

1/2 "
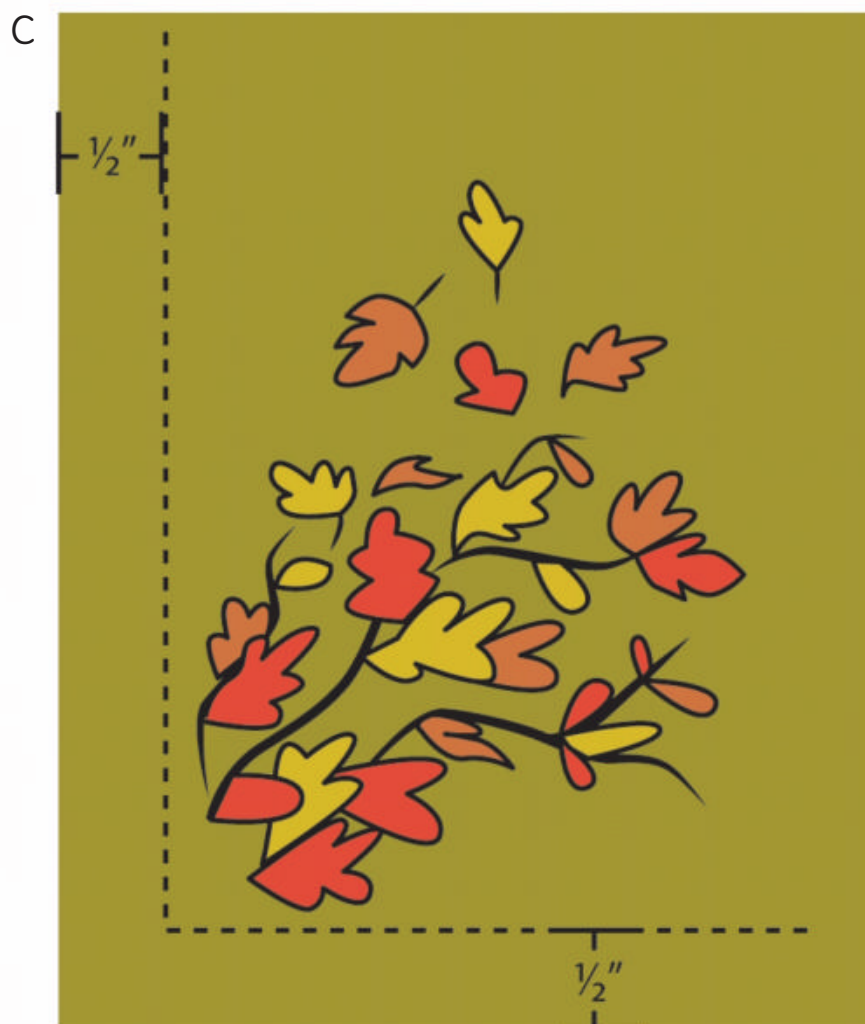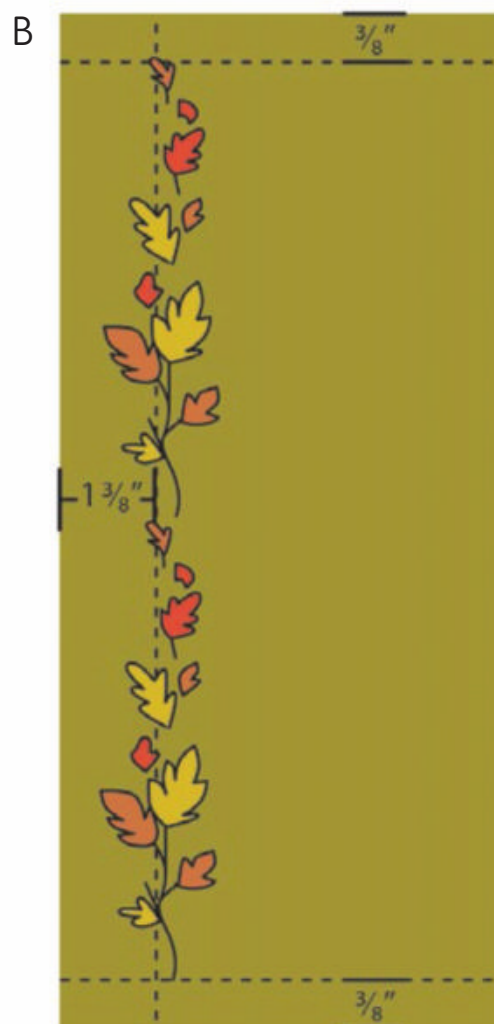
spray adhesive. Position the pocket top right side up over the stabilizer, centering the template within the hoop; finger-press to secure.

- Place the hoop onto the machine, making sure the needle aligns with the template center point. Remove the template. Begin embroidering the design, omitting the first two sets of stitches. Embroider the large leaf, and then omit the second, smaller leaf.

- Embroider step three, four, five and six normally. On the seventh step, embroider the stitch shading on the first and second leaf, omitting the small leaf. Embroider the remaining leaf.

- Remove the hoop from the machine and the stabilizer from the hoop. Cut away the excess stabilizer beyond the design perimeter.

- Repeat to embroider the remaining pocket top, making sure to mirror the design.

- Print a template of the corner design.

- Position one pocket right side up on a flat work surface. Draw a line ½" and parallel to the upper and right edge. Position the template over the pocket, aligning the corner point with the drawn-line intersection; pin **(C).**

- Load the corner design onto the machine.

- Hoop a piece of cut-away stabilizer. Spray the stabilizer with temporary spray adhesive. Position the pocket right side up over the stabilizer, centering the template within the hoop; finger-press to secure. Place the hoop onto the machine, making sure the needle aligns with the

template center point. Remove the template. Embroider the design, changing thread colors as desired.

- Remove the hoop from the machine and the stabilizer from the hoop. Cut away the excess stabilizer beyond the design perimeter.

- Repeat to embroider the remaining pocket, making sure to mirror the design.

CONSTRUCT

- Construct the cardigan according to the pattern instructions. 🅔

DESIGNS

Autumn border and corner design: Embroidery Library, Brilliant Autumn Branches F5849 and F5852; emblibrary.com

SOURCE

Helen's Closet Patterns carries the Blackwood Cardigan pattern: helensclosetpatterns.com.

Floral Finery

BY BIANCA SPRINGER

Use an unconventional material, such as cork or fabric-like paper, to create a chic freestanding flower necklace.

MATERIALS

Supplies listed are enough to make one necklace.

+ Non-woven material (such as cork or fabric-like paper: see "Sources.")
+ Two 12" squares of coordinating woven cotton fabric
+ Water-activated adhesive tear-away stabilizer (See "Sources.")
+ Water-soluble topper
+ Size 80/12 topstitch or denim needle
+ Embroidery thread
+ Embroidery tape (See "Sources.")
+ Nine 8mm-diameter double-cap rivets & attachment tool
+ Round fabric punch tool
+ 16" length necklace chain with clasp
+ Two 6mm-diameter jump rings
+ Jewelry pliers & cutters
+ Three freestanding flower designs (See "Designs.")

EMBROIDER

• Load the first flower design onto the machine.

• From the fabric-like paper, cut two pieces larger than the finished embroidery design.

• Thread the needle and bobbin with matching embroidery thread.

• Hoop a piece of water-activated adhesive tear-away stabilizer. Activate the adhesive according to the manufacturer's instructions. Center

one fabric-like paper square right side up over the stabilizer; finger-press to secure. If using cork, hoop the stabilizer and cork together as one piece.

- Place the hoop onto the machine. Center a piece of water-soluble topper over the the square if using the fabric-like paper.

- Embroider the design, stopping before the final stitch sequence.

- Remove the hoop from the machine, but don't remove the stabilizer from the hoop. Turn the hoop wrong side up. Center the remaining fabric-like paper square or piece of cork over the design wrong side; secure the edges using embroidery tape.

- Place the hoop back onto the machine. Embroider the remaining design.

- Remove the hoop from the machine and the stabilizer from the hoop. Carefully cut the flower design just beyond the perimeter and remove any excess stabilizer according to the manufacturer's instructions.

- Repeat to embroider the desired number of flowers from each design.

CONSTRUCT

- Download the necklace templates at sewdaily.com/go/CMEfreebies. Print, and then cut out.

- Cut two necklaces from the cotton fabric using the desired template size. Transfer all pattern markings. Designate one as the upper panel and the other as the lower panel.

- Position the two panels together with wrong sides together; pin. Stitch the perimeter using a ¼" seam allowance.

- Punch holes for the chain at the pattern markings using a fabric punch.

- Position the upper panel right side up on a flat work surface. Beginning at the panel center, position the embroidered flowers as desired over the fabric. If needed, take photos during the layout process for placement reference.

- Once satisfied with the layout, punch a hole at each flower center through all layers.

- Install rivets through each hole according to the manufacturer's instructions.

- Unclasp the necklace chain. Fold the chain in half widthwise to find the center. Cut the necklace in half at the center using jewelry cutters. If desired, remove additional chain

links from each piece until the desired necklace length is achieved.

- Using jewelry pliers, open one jump ring and insert through one chain hole on the necklace. Connect one necklace chain end into the open jump ring; close the ring.

- Repeat to attach the remaining jump ring and chain to the opposite chain hole on the necklace. 𝓔

Furry & Foxy Pillow

Stitch a fabulous pillow in luxurious long faux fur. Add a whimsical fox embroidery design for added dimension. Learn how to easily work with and embroider faux fur for high-end yet cuddly results.

BY KATRINA WALKER

DESIGN CHOICE

Faux fur is constructed with a long pile and knit backing. The backing is usually stable, but varies depending on the faux fur chosen. The backing has an open structure that supports a wide range of embroidery designs and thread. Choose a relatively bold design to hold up against the dense fur pile. Solid fill areas and heavy satin stitching work well to hold down the pile for the best stitch coverage. If less dense designs are used, consider using a heavyweight thread to emphasize the stitching and increase visibility.

MARKING & CUTTING

Working with faux fur requires special consideration and careful handling to yield the best results, especially for long-pile fur. Mark the cutting lines on the fabric wrong side. Use a pair of sharp scissors and cut only the knit backing, parting the pile with the blades to avoid cutting the fur. Never use a rotary cutter because the blade will cut the pile, creating blunt-cut hair around the seamline.

EMBROIDERY

Faux fur is difficult to hoop without damaging the pile. Adhesive stabilizer, temporary basting spray or magnetic hoops are good options to prevent damage. The stabilizer amount depends on the chosen design density. Dense designs need a layer of tear-away or cut-away stabilizer in addition to adhesive stabilizer.

Always use a topper to ensure the stitching stays on the pile surface for crisp embroidery. Select a water-soluble topper because faux fur is heat sensitive, but can be washed. After centering the faux fur panel right side up over the hooped adhesive stabilizer, use a fabric dryer sheet to smooth the pile as flat as possible. The dryer sheet also eliminates any static electricity and helps the fur to stay in place during stitching. After smoothing, slide the topper over the faux fur in the nap direction to maintain the smooth pile. If needed, another topper layer can be used to keep the faux fur flat during stitching.

MATERIALS

Supplies listed are enough to make one 16" pillow.

- ½ yard of long faux fur
- Stabilizer: fabric-like water-soluble, lightweight cut-away & paper-release adhesive fabric-like water-soluble
- Thread: all-purpose & embroidery
- Needles: size 80/12 embroidery & universal
- Dryer sheet
- 16" square pillow form
- 4"-diameter circle template
- Fox embroidery design (approximately 6¾"x7¾": see "Design.")

A

B

C
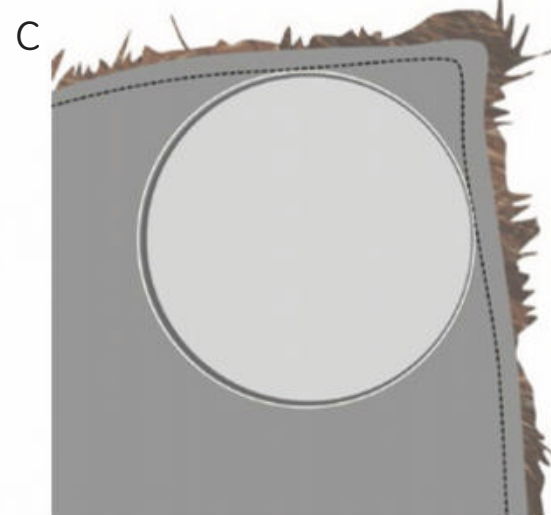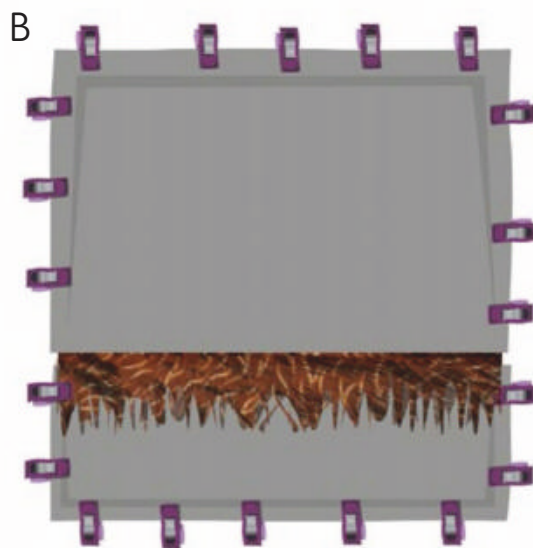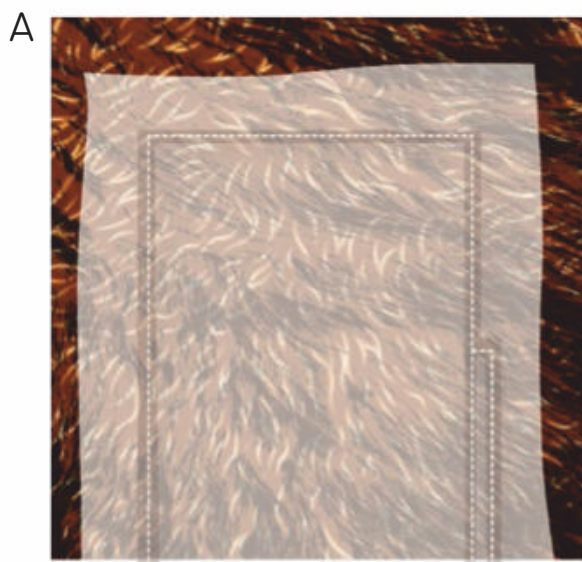
CUT

- From the faux fur, cut one 16" square for the front panel and two 9"x16" rectangles for the back panels.

EMBROIDER

- Load the fox design onto the machine.

- Hoop a piece of cut-away stabilizer and adhesive stabilizer together with the adhesive stabilizer on top and the paper side facing up. Score the paper along the hoop inner perimeter. Remove the paper to expose the adhesive.

- Center the front panel right side up over the stabilizer, making sure the nap direction goes downward toward you; finger-press to secure. Wipe a dryer sheet over the fur in the nap direction. Slide a piece of fabric-like water-soluble stabilizer over the fur in the nap direction.

- Place the hoop onto the machine. Select a basting stitch and baste the topper perimeter to secure. Or use the baste-in-hoop function **(A).**

- Reduce the machine speed. Embroider the design, changing thread colors as desired.

- Remove the hoop from the machine and the stabilizer from the hoop. Gently remove the basting stitches, and then tear away the excess topper from the design. If small topper pieces remain, use a damp cloth to remove the remaining stabilizer. Cut away the excess stabilizer from the design perimeter on the fabric wrong side.

CONSTRUCT

- Position the front panel right side up on a flat work surface. Position one back panel wrong side up over the front panel, aligning the raw edges and making sure the nap directions are the same. Repeat to position the remaining back panel over the first back panel. Use binder or binding clips to secure the perimeter, smoothing the fur away from the seam allowance raw edges toward the pillow center **(B).**

- Stitch the pillow perimeter using a ½" seam allowance. If a slightly less taut finished pillow cover is desired, use a ¼" seam allowance.

- Using an approximately 4"-diameter circle template, position the template along one pillow-cover corner,

aligning the template edges with the stitching lines. Trace the template upper curved edge **(C).**

- Stitch along the traced line. Trim the excess fabric.

- Repeat to round the remaining three corners.

- Turn the pillow right side out through the back opening. Insert the pillow form. Fluff the fur, using a brush is desired. If any fur is caught within the seamlines, gently pull the hair from the seam. 🌿

Arachne Blouse

BY KATE ZAYNARD

Add a delicate spider web design to a contrast insert for a perfectly spooky fall blouse. Don't have a pattern with an insert? No problem! Learn how to create your own.

Afternoon Tea Blouse,
Liesl + Co.

MATERIALS

+ Blouse pattern with a contrast inset panel (such as the Liesl + Co. Afternoon Tea Blouse; see "Sources")

+ Black woven fabric, such as linen or rayon twill (amount according to the pattern envelope)

+ Off-white woven fabric, such as linen or broadcloth (amount according to the pattern envelope plus ¼ yard)

+ Notions (according to the pattern envelope)

+ Fabric-like water-soluble stabilizer

+ Thread: all-purpose, bobbin & embroidery

+ Removeable fabric marker

+ Ruler

+ Continuous line spider web design (approx. 4.81"x4.83"; see "Design")
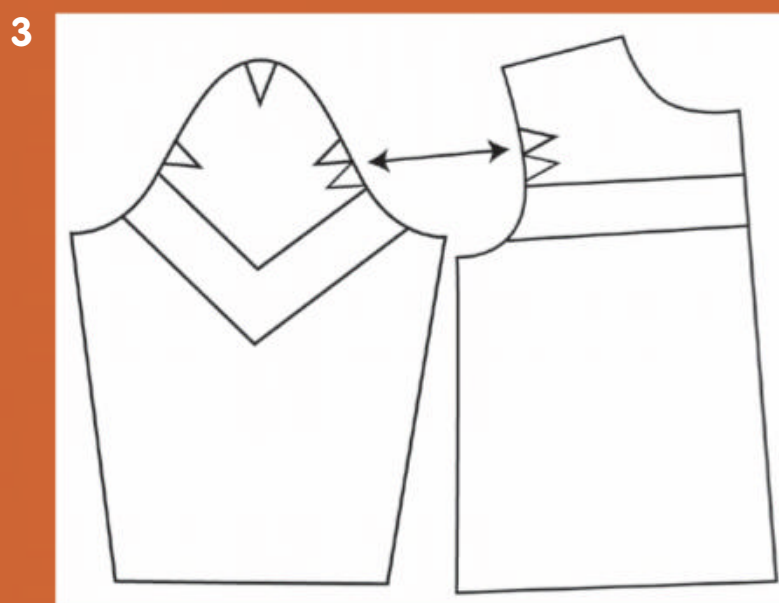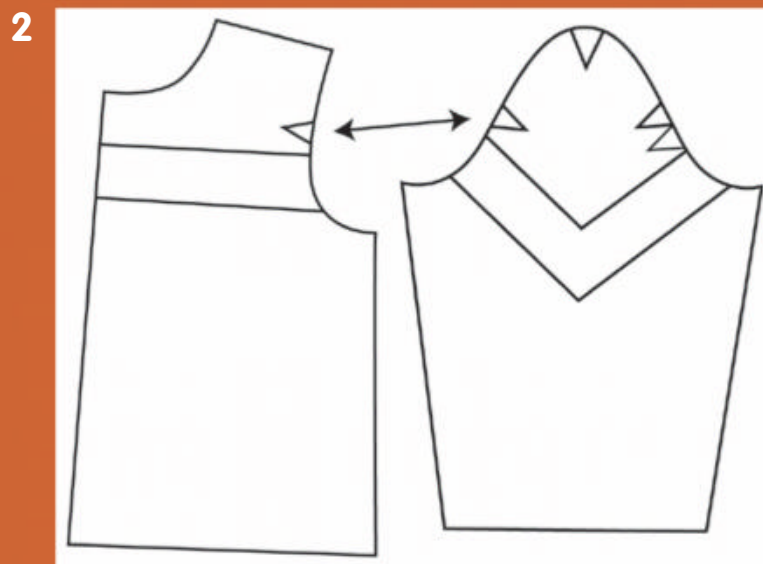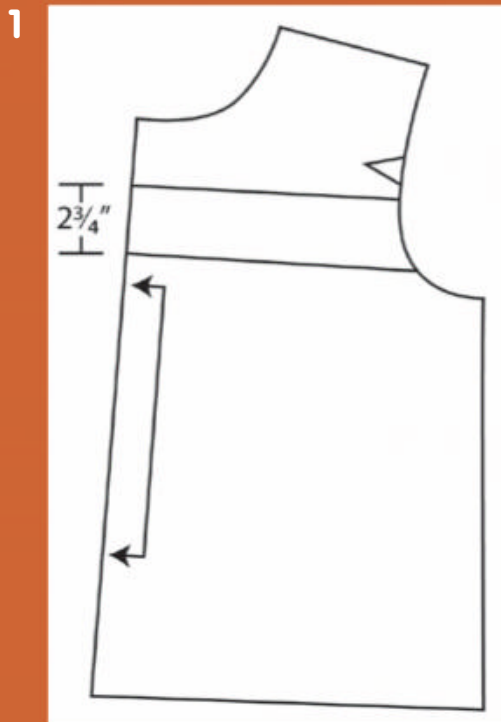
INSET ADDITION

Create your own horizontal inset on a favorite blouse pattern.

- Determine your preferred location for the top of the inset stripe. The featured pattern has its inset 1⅜" below the neckline at the front. Mark a line perpendicular to the grainline on the pattern front at this location.

- Mark a parallel line 2¾" below this line on the pattern front **(1).**

- Note where the front sleeve notches are relative to the inset stripe. Use the matching notches on the sleeves to place a corresponding stripe on the sleeve pattern. If desired, add extra interest to the sleeves shaping the sleeve inset into a V **(2).** Adding a seam to the sleeve pattern at the top sleeve notch and parallel to the grainline can make this easier — make the seam the point of the V.

- Note where the back sleeve

notches are relative to the inset stripe. Use the matching notches on the bodice back to place a corresponding stripe on the back pattern **(3).** If using a sleeveless pattern, use the measurement from the shoulder seam to the top of the stripe at the armscye. Measure the same amount from the shoulder seam along the back of the armscye to place the top of the inset on the back. If the shoulder seam doesn't sit at the top of the shoulder, measure from the side seam along the armscye instead.

- Cut along the inset lines to separate the pattern. Add seam allowance to all cut edges. Label the

upper pieces as the front, back and sleeve yokes, the insets as the front, back and sleeve insets, and the remaining pieces as the front, back and sleeve main pieces.

- Embroider and cut the pieces as described in the main instructions.

- When constructing, stitch each corresponding yoke, inset and main piece together, pressing the seam toward the darker color. Continue constructing the blouse according to the pattern instructions, carefully matching up the inset seamlines so they create a smooth line.

PREPARE

- Prewash the fabric to make sure no shrinkage occurs after embroidery and construction.

- Cut out the pattern pieces; set aside everything except the inset pieces.

- Measure the inset pieces and record the length and width of each, taking into consideration the grainlines.

- Determine how many repeats of the chosen design will be necessary to fill each piece, keeping in mind that the design may overflow the edges. For the featured sample, the front and back insets required four repeats in a row, while the sleeve insets required two 2x2 squares.

EMBROIDER

- Place the inset fabric right side up on a flat work surface. Trace the inset pieces onto the fabric using a removable fabric marker, making sure to align the grainlines and leaving 5" of fabric from each fabric edge for hooping and leaving a few inches between each piece.

- If available, open the design in embroidery software. Duplicate the design and rotate it as desired, nestling it next to the original design to create a larger piece and reduce the number of hoopings. The featured sample used a combination of two designs for each stitchout. If software is not available, this step can usually be done on the machine screen.

- Mark the vertical and horizontal centerlines for each traced inset. Using these centerlines, mark the center cross marks for each design repeat. Mark the design upper edge with an arrow.

- Hoop the fabric with a piece of water-soluble stabilizer, centering one set of cross marks in the hoop

A
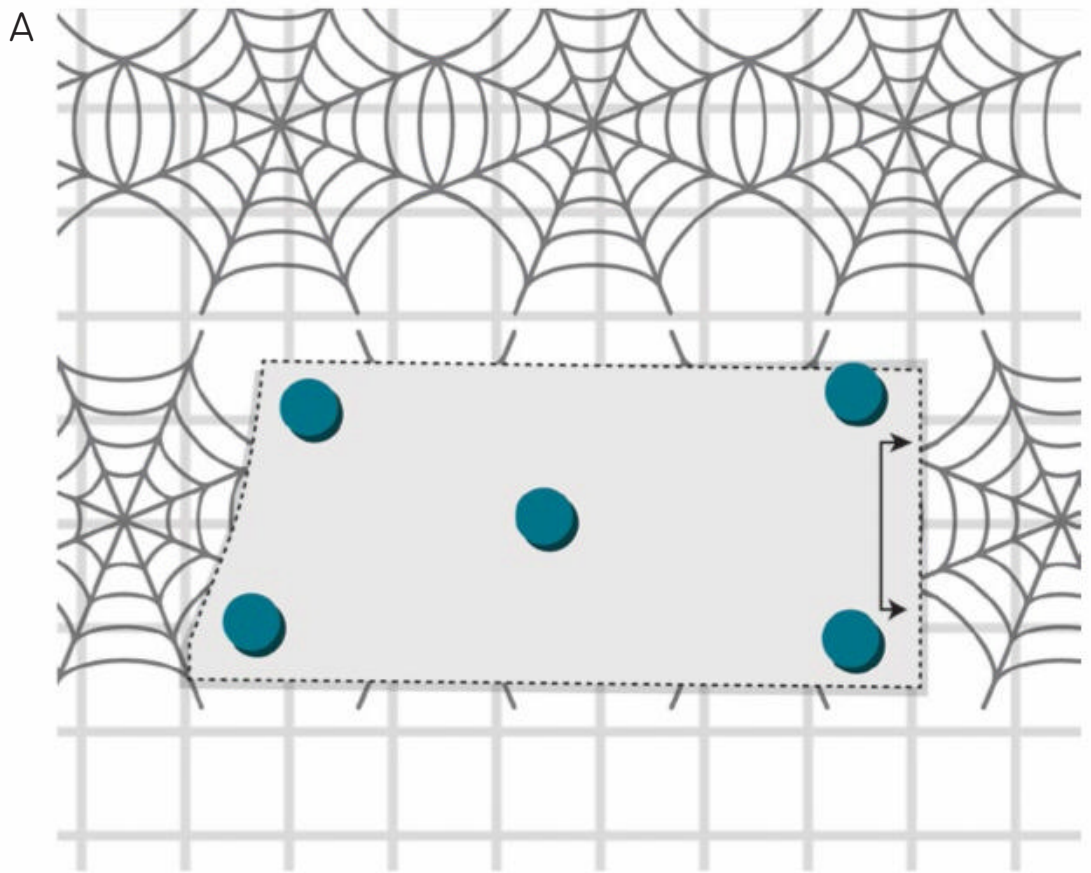
and making sure the arrow points to the upper edge of the hoop.

- Place the hoop onto the machine and embroider the design.

- Remove the hoop from the machine and the fabric from the hoop. Trim the stabilizer close to the design perimeter.

- Repeat for each set of cross marks until every design repeat has been embroidered.

- Remove the stabilizer from the fabric following the manufacturer's instructions. Make sure to rinse the stabilizer away completely so no stiffness remains in the fabric. Allow to dry, then press the fabric to remove any remaining wrinkles.

CUT

- Place the embroidered fabric on a flat work surface. Position the inset pattern pieces over the embroidered area. It isn't necessary to match the original lines exactly — they were there to guide the embroidery — but do be sure the grainlines are correct **(A).** When

happy with the placement, cut out the inset pieces.

- Cut the remaining blouse pieces according to the pattern guidesheet.

- Transfer all pattern markings.

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tip

Use different continuous line designs such as leaves, flowers or snowflakes to make this blouse for different seasons.

FINISH

- Construct the blouse according to the pattern guidesheet. 🎨

Mod Mountain Coat

BY MEG HEALY

Transform a buttoned coat into a cropped jacket with a zipper and mod embroidered pockets. Add contrasting cuffs complete with decorative embroidered topstitching for an extra pop.

SUPPLIES

+ Kimono-sleeve coat pattern (such as *Sew News* Copper Mountain Coat)

+ 2 yards of wool fabric

+ ¼ yard of contrasting fabric with a leather or waxy finish (for the cuffs)

+ ½ yard of fusible woven interfacing

+ 18"-long separating zipper

+ Cut-away stabilizer

+ Thread: all-purpose & embroidery

+ Straight ruler

+ Pattern or tracing paper

+ Rotary cutting system

+ Circular embroidery designs (approx. 1½" x1½" & 3"x3"; see "Designs")

PREPARE

• Print, tile and tape the coat pattern pieces together. Measure your bust circumference to determine the correct size.

ALTER

• Place the zipper along the center-front line of the front pattern piece, aligning the top of the zipper tape with the neckline. Mark the zipper bottom.

• Using a straight ruler, draw a line perpendicular to the center front from the zipper marking to the side seam.

• Add ½" seam allowance to the center front and 1" of hem allowance to the bottom edge.

• To draft a new facing, draw a line parallel to and 3" from the center front, curving around 3" from the neckline.

• Measure the distance from the new hemline to the original hemline along the side seam; record. On the back pattern piece, mark the recorded distance from the hem along the side seam. Draw a new, straight hemline intersecting with the center back at a 90º angle.

• Starting at the shoulder seamline, measure out a 3" curve parallel to the neckline facing to create a back neckline facing.

• Using tracing or pattern paper, trace the front and back facing pieces. No seam allowance needs to be added.

• Draw a line parallel to and 3" from each sleeve hem. Measure the length of each new sleeve hem; add the measurements together and subtract ¼". Record as the cuff width.

• Draft a rectangle for the cuff that is the recorded cuff width measurement x 6".

• Draft a rectangle for the pockets that is 6"x7¾".

• Cut out all altered and drafted pattern pieces.

EMBROIDER

- To create embroidered pockets, hoop a piece of wool with cut-away stabilizer. Load the larger motif onto the embroidery machine. Place the hoop onto the machine and embroider the motif, changing thread colors as desired.

- Remove the fabric from the hoop and trim the stabilizer close to the design perimeter.

- Hoop another piece of wool with stabilizer. Load the smaller motifs onto the machine. Arrange the motifs as desired within the hoop area.

- Place the hoop onto the machine and embroider the design, changing thread colors as desired. Remove the fabric from the hoop and trim the stabilizer close to the design perimeter.

- Gently press both embroidered pieces from the wrong side over a towel.

CUT

- Place the pocket pattern over one embroidered wool piece, ensuring the embroidery is centered. Cut out the pocket. Repeat to cut a second pocket from the remaining embroidered wool.

- From the remaining wool, cut two fronts, one back on the fold, two front facings and one back facing on the fold.

- From the interfacing, cut two front facings and one back facing on the fold. Fuse to the corresponding pieces wrong sides following the manufacturer's instructions.

- Cut two cuff pieces from the contrasting fabric.

A

CONSTRUCT

- Press the upper edge of one embroidered pocket 1½" to the wrong side; stitch.

- Working from the wrong side, press the pocket side and bottom edges ½" to the wrong side.

- Place one jacket front piece right side up on a flat work surface. Position the pocket 3" from the hem and 3" from the center front. Pin in place.

- Topstitch the pocket side and bottom edges. Stitch a long bar tack at the top corners of the pocket pieces

for extra security **(A).**

- Repeat to construct and attach the remaining pocket on the remaining jacket front.

- Pin the jacket back to the jacket front with right sides together along the shoulder and extending down to the sleeve. Stitch; press open the seams.

- Pin the jacket back to the jacket front with right sides together along the side seams, continuing around to the sleeve. Stitch; press open the seams.

- Pin the back facing shoulder seams right sides together with the front facings; stitch. Press open the seams. Zigzag- or serge-finish the outer edge of the facing. Press the facing hem allowance 1" to the wrong side. Set aside.

- Press the coat hem allowance 1" to the wrong side. Topstitch the hem in place.

- Separate the zipper and pin each zipper side to the corresponding center front edge, aligning the zipper stop lower edge bottom edge

B

C

with the hem **(B).** Baste.

- Pin the facing pieces to the coat edges with right sides together, aligning the shoulder seams and hem folds. *Note: The zipper will be sandwiched in between the coat and the facing pieces.*

- Stitch, grade the facing seam allowances and then clip the front neckline corner and along the neckline curve. Turn to the right side, using a point turner at the center front neckline point. Press.

- Topstitch on either side of center front and around the neckline **(C).**

- Fold one cuff piece widthwise with right sides together and stitch the short edges together. Press open the seam, then fold with wrong sides together so the long edges align. Press.

- Pin the cuff to the jacket sleeve hem opening and stitch. Zigzag- or serge-finish the allowances together and press towards the cuff.

- Using a decorative stitch on the sewing machine, topstitch the cuff close to the seam, catching the seam allowance in the stitching. *ℰ*

DESIGNS

Built-in designs from the Husqvarna Viking Designer Brilliance 80: G012, G014, G015 & G016; husqvarnaviking.com

SOURCES

Pendleton provided the wool fabric: pendleton-usa.com.

Sew Daily carries the Copper Mountain Coat pattern: sewdaily.com.

Buggy Bib

BY MEG HEALY

This quilted bib is crawling with cuteness.

MATERIALS

+ Bib pattern (such as BurdaStyle's Baby 2015 #9395C)

+ ¼ yard of cotton fabric with leaf print

+ ¼ yard of batting

+ One ½" or two ¼" sew-in snaps

+ Thread: all-purpose & embroidery

+ Hand-sewing needle

+ Rotary cutting system

+ Bug embroidery designs (approx. 3.25"x2.50" & 1.00"x0.50" ; see "Designs")

PREPARE

· If using a digital pattern, print, tile and tape the pattern pieces together. Check to see if seam allowance is included on the pattern; if not, add seam allowance. Cut out the pattern pieces.

CUT

- From the cotton fabric, cut two bibs. Transfer all pattern markings.

- From the batting, cut one bib.

EMBROIDER

- On the machine screen bottom left or as desired, position a bug embroidery design so it appears to be on a leaf of the fabric print.

- Position two smaller bug designs or other decorative designs on either side of the name or initial. Adjust until satisfied with all placements.

- Hoop the front bib fabric with the batting. *Note: The batting is sufficient to stabilize the fabric, so no stabilizer is needed.*

- Place the hoop onto the machine and embroider the designs, changing thread colors as desired.

For a version filled with little creepy crawlies, embroider various bugs all over the bib.

- Remove the hoop from the machine and the project from the hoop. Gently press the fabric from the wrong side over a towel to prevent crushing the stitching.

CONSTRUCT

- Align the fabric bibs with right sides together; pin. Stitch around the edges, leaving a 2" opening along one of the sides for turning.

- Trim and grade the seam allowances and turn the bib to the right side; press.

- Thread a sewing machine with thread that matches the color of the leaf print. Stitch down the centers of the leaf stems to create texture on the bib.

- Whip stitch the bib opening closed using a hand-sewing needle.

- Hand stitch each snap piece at the pattern markings. 𝓔

DESIGNS

Large beetle, font & flies: built-in designs on the Husqvarna Viking Designer Brilliance 80; husquarnaviking.com

Ants, Bee, Beetle, Butterfly, Dragonfly & Grasshopper: CME Irresistible Insects Collection; sewdaily.com

Spooky Tidings

BY STACY SCHLYER

Show everyone how you feel about Halloween by displaying a spooky garland. Complete with fun lettering on pumpkins, floating bats, cats and more, this banner is the perfect decoration for your door, entryway, or living room.

MATERIALS

+ ½ yard of orange fabric

+ Stabilizer: Fabric-like water-soluble & tear-away

+ Thread: all-purpose, embroidery & invisible or clear fishing wire

+ 72" minimum of ½"-wide ribbon

+ 6 eyelets or grommets

+ Hand-sewing needle

+ Removable fabric marker

+ Chopstick or turning tool

+ Open-toe foot (optional)

+ Halloween alphabet embroidery designs S, P, O, K & Y (approx. 2.91"x3.91"; see "Designs")

+ Halloween freestanding lace embroidery charm design collection (approx. 1.43"x3.13"; see "Designs")

CHARMS

• Load the designs onto the machine. On the screen, duplicate each design as desired and position as many as will fit in the hoop, leaving at least ¼" between each design.

• Hoop two layers of fabric-like water-soluble stabilizer and stitch the designs.

• Repeat as necessary until the desired number of designs have been stitched (the featured sample incorporates a total of 25 designs).

• Remove the designs from the hoop. Remove the stabilizer following the manufacturer's instructions. Do not rinse the stabilizer completely out; leave some in to stiffen the designs. Allow to dry.

• Using invisible thread, string three or four designs together, leaving slight gaps in between to allow them to dangle. Set aside.

A
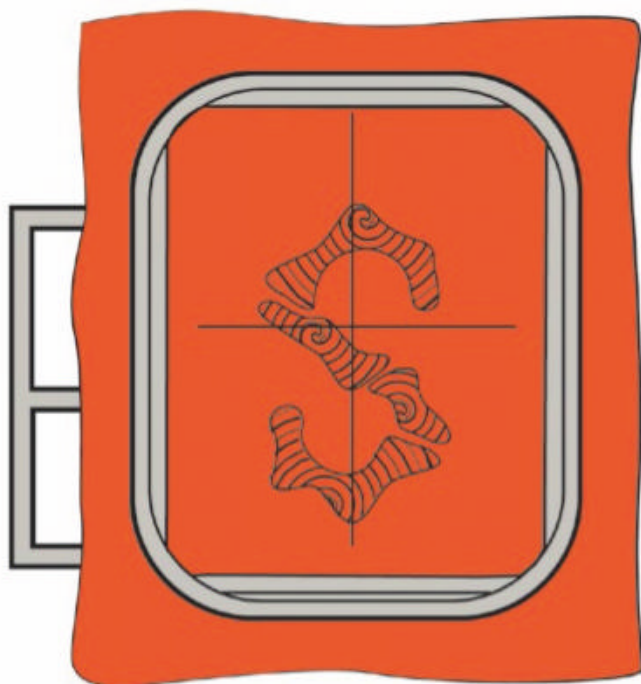
LETTERS

- From the orange fabric, cut twelve 9″ squares.

- Hoop tear-away stabilizer with one 9″ square of fabric. Select the letter "S" from the Halloween alphabet. On the machine screen, move the design slightly toward the bottom of the hoop. This allows room at the top for the pumpkin stem shape **(A).**

- Embroider the design.

- Remove the fabric from the hoop and tear away the stabilizer from design perimeter.

- On the wrong side of the embroidered fabric, trace the Pumpkin Template using a removable fabric marker, being sure to center the letter within the shape **(B).**

B
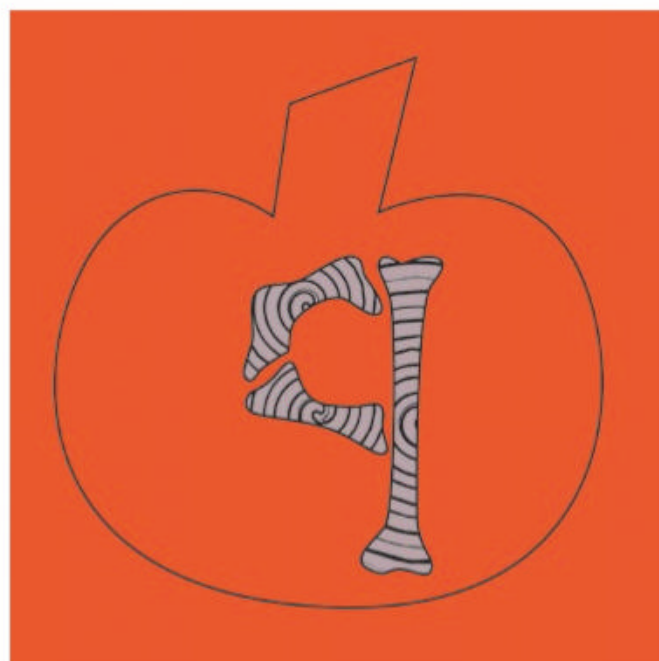
- With right sides together, place the embroidered letter over a blank 9" fabric square and pin inside the traced shape.

- Stitch along the traced line, leaving a 3"-4" opening for turning. Using an open toe or appliqué foot isn't necessary, but can make the traced lines more visible.

- Trim ⅛" to ¼" away from the stitched lines **(C).**

- Turn the pumpkin right side out, poking out corners if necessary using a chopstick or turning tool. Press.

- Slipstitch the opening closed using a hand-sewing needle and matching all-purpose thread.

- Following manufacturer's instructions, attach an eyelet or grommet to the pumpkin stem.

- Repeat to create the remaining letters.

CONSTRUCT

- Cut a length of ribbon at least 72" long.

- Thread the ribbon through the eyelets or grommets to create the word "SPOOKY."

- To keep the pumpkins from shifting out of position, tack the ribbon to the back of the stem.

- Using invisible thread, tack the floating charm strings in between each letter or as desired. 🎃

C
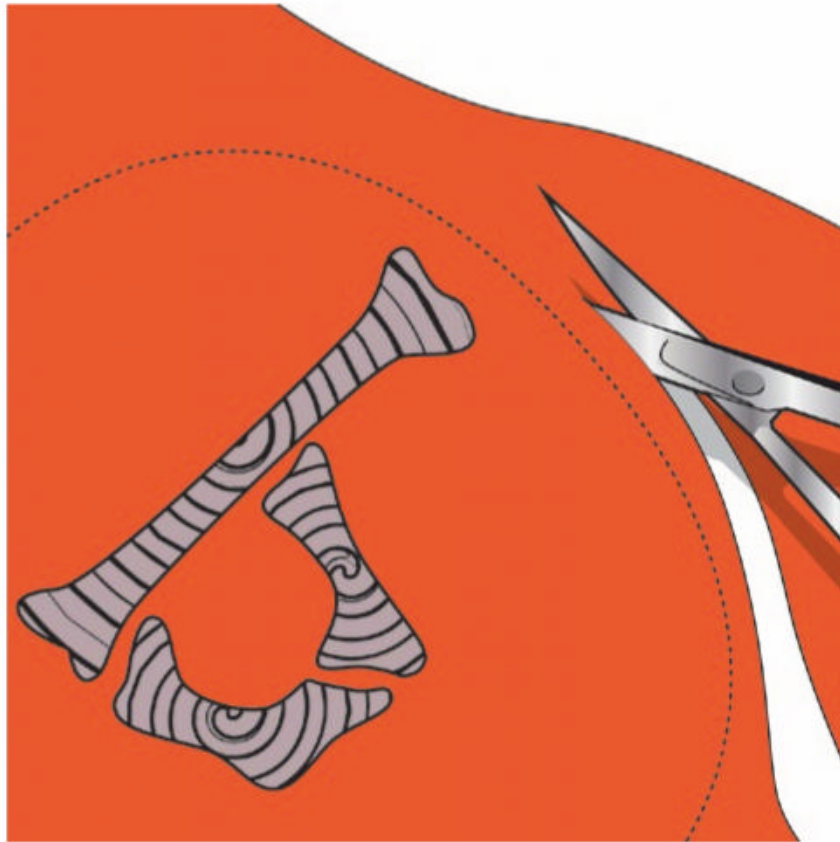
Adobe Dress

BY AMANDA CARESTIO

Create an easy tie-sleeve hack on a boho dress with decorative border embroidery.

MATERIALS

+ Gathered sleeve blouse (such as the Roscoe Blouse by True Bias)
+ Linen or linen-blend fabric (amount according to pattern plus 1 yard)
+ Fabric-like water-soluble stabilizer
+ Thread: all-purpose, bobbin & embroidery
+ Removable fabric marker
+ Placket design (approx. 4.94"x6.86"; see "Design")

ALTER

• For this design, omit the center-front opening pattern piece as well as the neck tie pattern piece.

• Add 15" to 16" to the length on the bodice front and back.

• Multiply the sleeve band length by 3.5. Keeping the width the same, draft a new pattern piece based on this measurement.

tip

In this hack, the process for creating the center front bodice opening is used to create the sleeve openings.

• Cut out the remaining pattern pieces, including the lengthened bodice front and back and the lengthened sleeve bands.

• To create the sleeve plackets, cut two 1½"x6¼" rectangles for the sleeve placket openings. Draw a 5" line down the center on the wrong side of each strip.

• On the sleeve pattern pieces, draw a 5" line 8½" from the sleeve front edge **(A).**

A
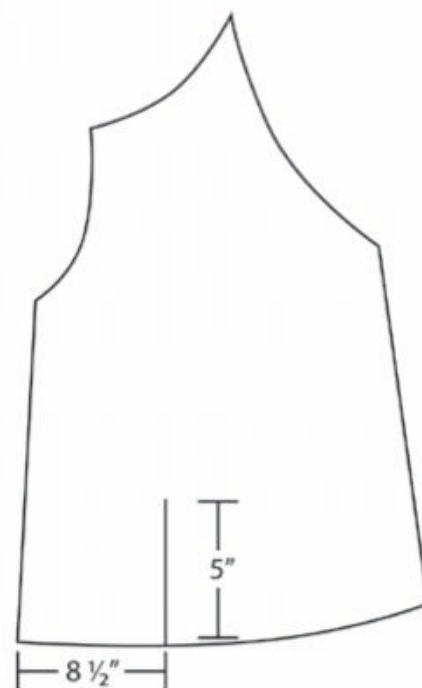
EMBROIDER

- Download the Adobe Placket design free from sewdaily.com/go/CMEfreebies until Oct. 31, 2020. Find the design at sewdaily.com after the expiration date. Load the design onto the machine.

- As an alternative, create your own placket embroidery design using the steps outlined in the sidebar below.

- Place the fabric right side up on a flat work surface. Using a removable fabric marker, trace the sleeve pattern onto the fabric, leaving at least 5" past the sleeve hem for hooping. Mark the placket opening on the fabric.

- Flip the pattern and repeat to trace a second sleeve.

- Print out a template of the design. Trim the template close to the perimeter. Snip into the center cross marks and fold back two opposite corners to expose two triangles.

- Place the template onto one traced sleeve, aligning it with the placket opening as desired. The featured design placed the template edge ½" from the sleeve hem (for hem allowance). Mark the center lines through the folded triangle openings, then remove the template and mark the top of the design with an arrow.

- Hoop the fabric with a piece of water-soluble stabilizer, centering the cross marks in the hoop. Place the hoop onto the machine and embroider the design, changing thread colors as necessary.

B
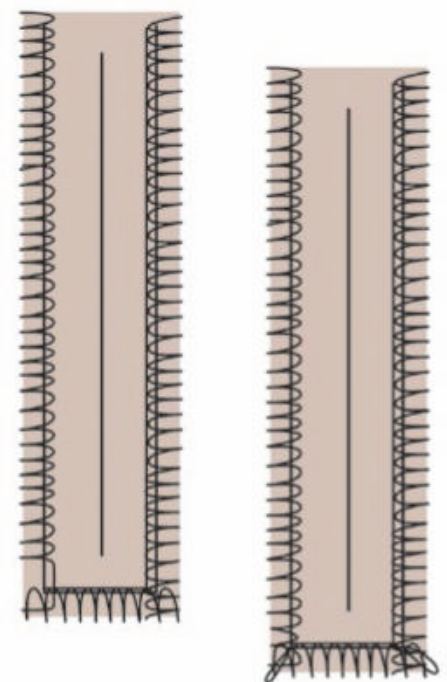
SOFTWARE SAVVY

If you have embroidery software, it's simple to make a basic border design into a placket. A coordinating corner design makes it even easier.

- Turn on the grid on your background. Make a note of the length of the placket and how much width to allow, then use the grid to place the designs accordingly.

- If available, place a corner design at the corner of the placket, aligning the design with your designated edges. If not available, place a border design horizontally across the short end of the placket opening.

- Align a border design with the corner, following the shape of the placket. Or place a border design perpendicular to the horizontal border, overlapping as necessary to align the design elements for a smooth transition.

- If possible, mirror the corner design on the opposite corner, or place a border design instead, following the shape of the placket. If necessary, overlap the designs to align design elements for a smooth transition. Continue adding border designs until the

placket edges are fully lined.

- Decide which parts of the overlapping areas need to be removed. Select those stitches, separate them from the design using your software's snipping tool, and move them away from the design.

- If necessary, re-place any removed pieces into the design to smooth out the corners. Delete the remaining pieces.

- Color-sort the design to reduce the number of required thread changes.

C

D
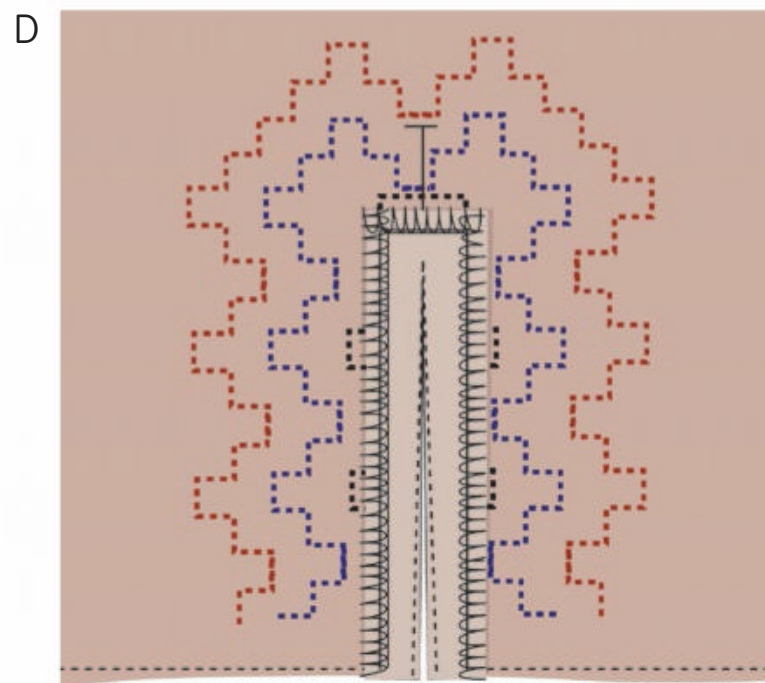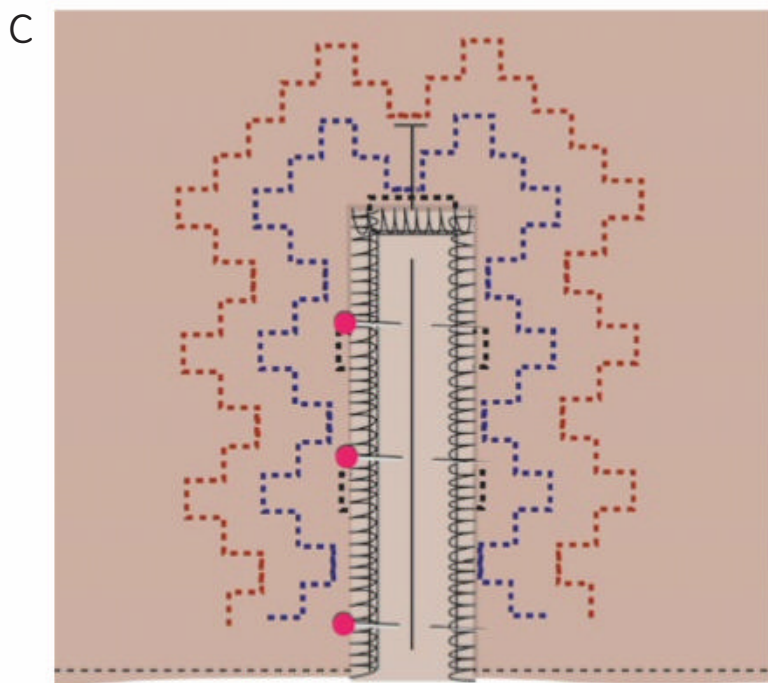
- Remove the hoop from the machine and the fabric from the hoop. Trim away the excess stabilizer from the design perimeter.

- Repeat to embroider the second sleeve.

- Remove the remaining stabilizer following the manufacturer's instructions. Allow to dry.

CUT

- Position the sleeve pattern over the embroidered area, aligning the placket marking with the embroidery. It doesn't need to match the original tracing exactly. Cut out the sleeve. Repeat to cut out the remaining sleeve.

- From the remaining fabric, cut the remaining pattern pieces, being sure to use the altered versions.

- Transfer all pattern markings.

CONSTRUCT

- Serge- or zigzag-finish two long and one short edges of each sleeve placket strip **(B).**

- Place the placket on the sleeve with right sides together and aligning the drawn 5" lines **(C).**

- Stitch along either side of the drawn line, working as close to the line as possible. Clip along the drawn line **(D).** Flip the placket to the sleeve wrong side.

- Press well, and topstitch the placket in place, ¼" from the edge.

- Construct the bodice front, back and sleeves according to the pattern instructions. Stitch the dress side seams and under-arm seams with right sides together.

- Stitch gathering stitches around the sleeve edge, starting and ending at the sleeve placket opening. Leaving the embroidered section ungathered, gather the sleeve to the length of the original sleeve band.

- Press the sleeve band in half and then fold each long raw edge to meet in the middle.

- Center the gathered sleeve edge on the unfolded band, aligning the raw edges with right sides together. Stitch in place along the length of the sleeve edge, then turn the band to the sleeve wrong side. Starting at one short end of the band, stitch the band closed to create ties and encase the sleeve edge.

- Tie the excess band in a bow.

- Repeat for the remaining sleeve edge.

- Double-fold the lower hem ½" and stitch along the fold line. *ℰ*

DESIGN

Download the Adobe Placket design free from sewdaily.com/go/CMEfreebies until Oct. 31, 2020. Purchase the design from sewdaily.com after the expiration date.

SOURCE

True Bias carries the Roscoe Blouse sewing pattern: truebias.com.

Eye on Fashion

DESIGNS BY JESSICA ZIEBARTH
SAMPLE BY AMANDA CARESTIO

Give a beloved denim jacket an update with a large-scale mystical motif. Plus get tips for embroidering denim.

Download the Mystic Eye Embroidery design from sewdaily.com/go/CMEfreebies until Oct. 31, 2020. After the expiration, find the design, and the rest of the collection, at sewdaily.com.

MATERIALS

+ Denim jacket

+ Paper-backed adhesive stabilizer

+ Coordinating embroidery thread

+ Chalk or removable fabric market

+ Eye embroidery design (approx. 5.75"x6.75"; see "Design")

PREPARE

• Decide on the desired design placement and mark the center point with a dot. In the featured sample, the design is placed in the middle center-back panel.

• Hoop a piece of paper-back adhesive stabilizer with the paper side up. Score an X through the center of the hoop with a pin. Peel back the paper to reveal the adhesive.

• Find the horizontal and vertical centerpoint of the hooped adhesive and mark with a pin.

EMBROIDERING ON DENIM

Customizing denim jeans and jackets with embroidery produces an instant unique, high-end look. Follow these steps for machine embroidery success.

• Wash and dry your denim fabric or garment well to prevent any later shrinkage.

• Pick a fairly dense design to ensure that the stitching shows up on the denim background.

• Linework designs may be too thin and lose impact on a variegated denim fabric.

• Medium-weight cutaway stabilizer is best for denim embroidery, given denim's ability to stretch and shift.

• If needed, take apart jean or jacket seams for access to embroidery areas, then restitch the seams later along the original seamlines.

CME EXCLUSIVE
MYSTIC VIBES COLLECTION

This Halloween season, celebrate a collection of enchanting designs that conjure up magic and good fun. You'll find magical moons, charming crystals, a grove of mushrooms, a (skeletal) helping hand and more. Embroider the designs to embellish storebought garments and accessories, create a cute and spooky zipper pouch or make seasonal table settings, with black cat napkins, moth placemats and moon coasters. Find the full collection at sewdaily. com.
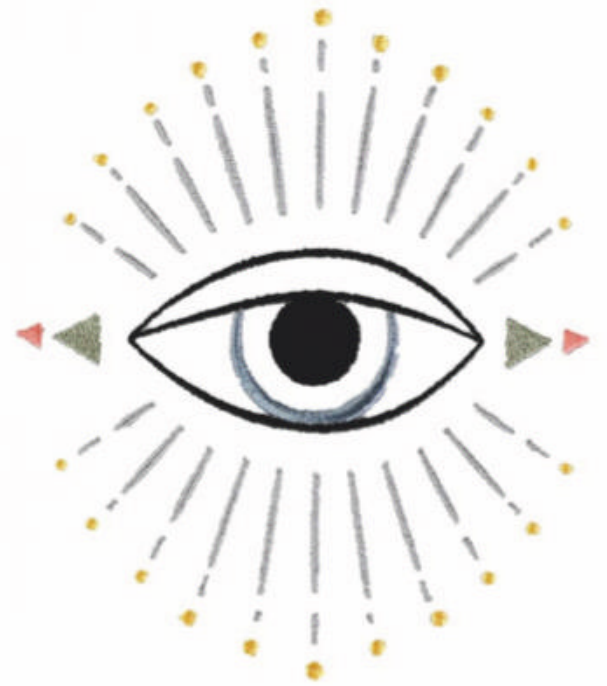
- Press the denim jacket onto the adhesive, aligning the marked centerpoint with the pin in the adhesive. Finger press and smooth in place.

EMBROIDER
- Download the Mystic Eye design at sewdaily.com/go/CMEfreebies until Oct. 31, 2020.

- Load the design onto the machine.

- Stitch the design onto the jacket back.

- Remove the jacket and the hoop from the machine, and remove the excess stabilizer. 🜨

DESIGN
Download the Mystic Eye design free from sewdaily.com/go/CMEfreebies until Oct. 31, 2020. Purchase the designs from sewdaily.com after the expiration date.

Pumpkin & Pom-poms *Tote*

BY MILINDA JAY STEPHENSON

Celebrate autumn with a cute tote bag adorned with a fun pumpkin appliqué embroidery design.

Download the free pumpkin design pack from sewdaily. com/go/CMEfreebies until Oct. 31, 2020. Find the design at milindajay.com after the expiration date.

MATERIALS

+ Readymade canvas tote bag

+ 5" square of orange woven cotton (appliqué)

+ Pom-pom trim (amount according to bag upper and lower edge circumferences plus 4")

+ Stabilizer: tear-away & water-soluble

+ Thread: all-purpose, bobbin & embroidery

+ 5x7 hoop

+ Pumpkin appliqué design (approx. 4.71"x6.63")

PREPARE

• Remove the stitching along one bag side seam and lower edge **(A).**

• Measure and mark the bag vertical and horizontal centerline **(B).**

EMBROIDER

• Download the pumpkin appliqué from sewdaily.com/go/CMEfreebies until Oct. 31, 2020. Load the design onto the embroidery machine.

• Hoop a piece of tear-away stabilizer and the bag front, centering the bag centerlines within the hoop. Place the hoop onto the machine. Center a piece of water-soluble stabilizer over the bag front.

• Select a basting stitch and baste the topper perimeter to secure. Or use the baste-in-hoop function.

• Embroider the placement line. Center the appliqué square over the placement line. Embroider the tacking stitches. Remove the hoop from the machine, but don't remove the bag from the hoop. Using small scissors, carefully trim the appliqué fabric as close to the tacking stitches as possible.

A

B

C

1"
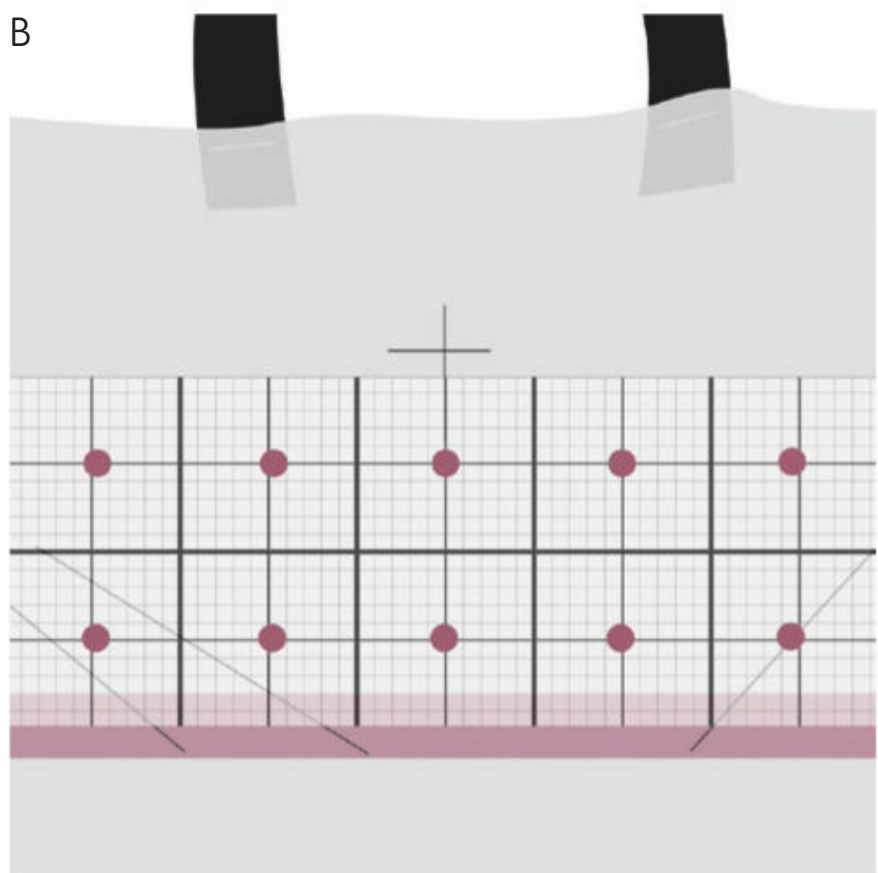
- Thread the needle with orange embroidery thread. Place the hoop back onto the machine and embroider the outline stitches, pumpkin details and the word "pumpkin."

- Thread the needle with black embroidery thread. Embroider the pumpkin face and the words, "cutest in the."

- Thread the needle with green embroidery thread. Embroider the leaves, vines and the word "patch."

- Thread the needle with red embroidery thread. Embroider the hearts.

- Remove the hoop from the machine and the bag from the hoop. Remove the stabilizer and topper from the design perimeter according to the manufacturer's instructions.

CONSTRUCT

- Measure the bag upper-edge circumference, and then add 1" for

the seam allowances; record as the upper-edge trim measurement.

- Measure the bag lower edge, and then add 1" for the seam allowances; record as the lower-edge trim measurement.

- From the pom-pom trim, cut one length according to the upper-edge trim measurement and one length according to the lower-edge trim measurement.

- Spread the bag flat with the right side up on a work surface. Position the pom-pom trim over the bag front and back upper-edge right side, aligning the trim straight upper edge 1" from the upper edge; pin, and then stitch.

- Center the lower-edge pom-pom trim over the bag front lower-edge right side, aligning the trim straight lower edge along the seamline and with the pom-poms toward the bag center; pin. Baste the trim within the seam allowance **(C).**

- Position the bag front and back with right sides together, aligning the side seams and lower edges; pin. Stitch the side seam and lower edge using the existing seam allowance, making sure not to catch the lower-edge pom-poms within the stitching.

- Trim the excess pom-pom trim. 🌀

tip

If desired, use a serger to stitch the side seam and lower edge together.

DESIGN
Download the free pumpkin design from sewdaily.com/go/CMEfreebies until Oct. 31, 2020. Find the design at milindajay.com after the expiration date.

Hand Bag

BY DENISE HOLGUIN

Combine prints, bold colors, embroidery and appliqué techniques to create a one-of-a-kind tote.

MATERIALS

+ ½ yard each of woven cotton print (exterior), coordinating woven cotton (lining) & batting
+ ¼ yard of woven floral print fabric
+ Fat quarter of turquoise batik
+ Temporary spray adhesive
+ Heat-removable pen (See "Sources.")
+ Heavyweight double-sided fusible interfacing (See "Sources.")
+ 4x4 & 5x7 embroidery hoops
+ Flower appliqué design (approximately 4¾" square) & two swirl designs (approximately 3" square & 1½"x2¼"; see "Designs.")

PREPARE

• From each of the exterior fabric and batting, cut one 16½"x20" rectangle for the front panel and one 12½"x16" rectangle for the back panel.

• From the lining fabric, cut two 12½"x16" rectangles for the front and back lining and two 3"x22" rectangles for the handles.

• Position the front panel right side up on a flat work surface. Designate one long edge as the upper edge. Using a heat-removable pen, draw straight lines 2" from and parallel to the panel perimeter. Measure and mark 2" squares at each lower-edge corner along the interior drawn line **(A)**.

• Adhere fusible interfacing to the batik fabric wrong side according to the manufacturer's instructions.

Trace your hands onto the paper backing, making sure your fingers are spread out and the tracing includes some of your wrist **(B)**.

• Cut out the each hand.

• Position the front batting piece on a flat work surface. Spray adhesive over the batting. Center the front panel right side up over the batting; finger-press to secure and handle as one layer.

• Audition the appliqué hands over the front panel, making sure the hands are within interior perimeter and away from the lower-corner squares.

• Once satisfied with the placement, fuse the hands to the front panel **(C)**.

A

2"
2"

Keep fabric hands and embroidery
within this space

16 1/2"

2"
2"
2"
2"

20"

B

C

D

E
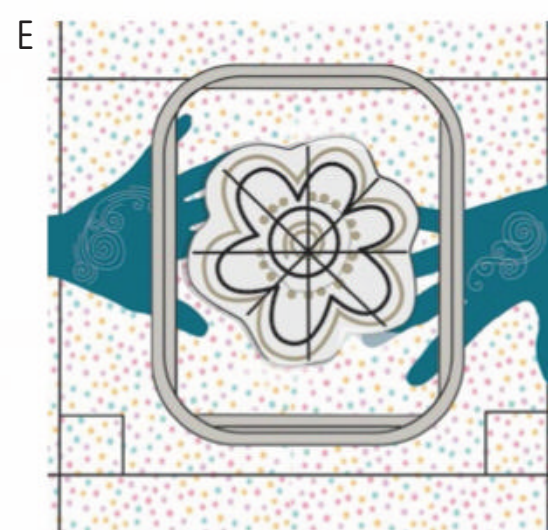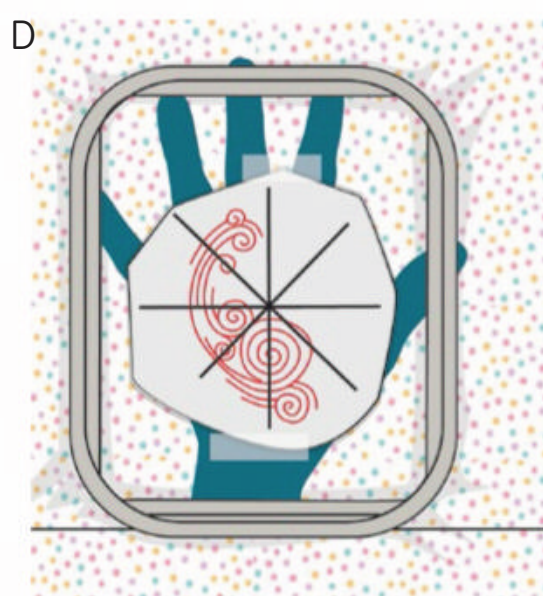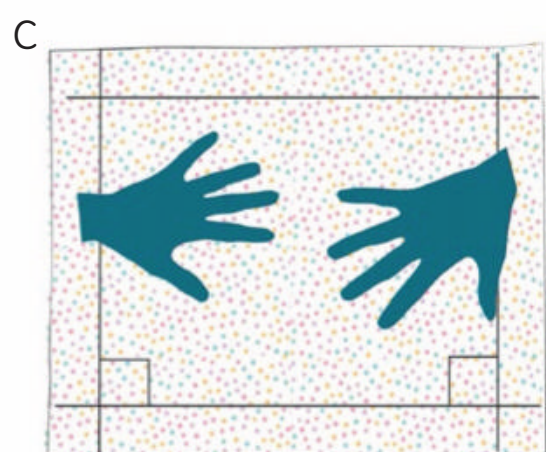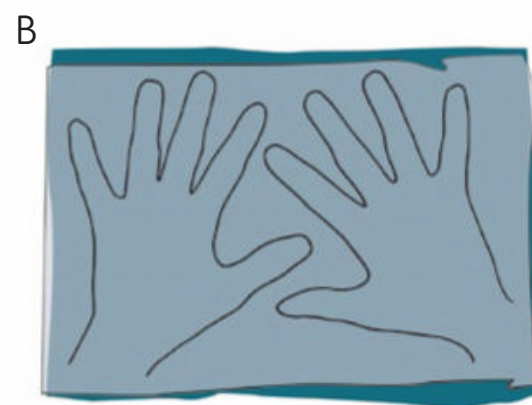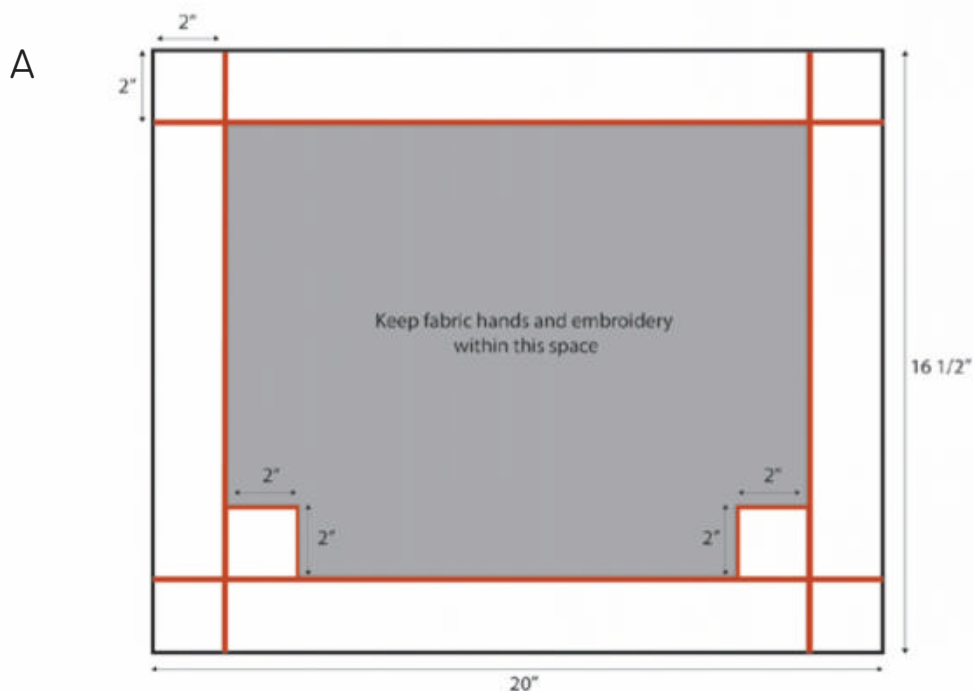
CHANGE IT UP

Discover different ways to
experiment with this project.

- Get kids or grandkids involved
  by tracing their hands and create
  gifts for any occasion.

- Adjust the tote size to suit your
  needs and add additional hand
  appliqués if desired.

- Use the appliqué and embroidery
  techniques for quilt blocks.

EMBROIDER

- Load the flower appliqué and swirl
  designs onto the machine.

- Print a template for each design; cut
  out. Audition one swirl template
  over the back of each hand as de-
  sired. Once satisfied, pin the tem-
  plates to the front panel.

- Hoop the fabric, batting and one
  template as one layer, centering the
  template within the hoop.

- Place the hoop onto the machine.
  Align the needle with the template
  center **(D).**

- Remove the template. Embroider
  the design. Remove the hoop from
  the machine and the fabric from the
  hoop.

- Repeat to embroider the opposite
  hand.

- Center the flower appliqué template
  over the front panel between the
  hands as desired. Once satisfied, pin
  the template to the front panel.

- Hoop the fabric, batting and appli-
  qué template as one layer, centering
  the template within the hoop **(E).**

- Place the hoop onto the machine.
  Align the needle with the template
  center or rotate the design on the
  machine screen as needed; remove
  the template.

- Embroider the placement line.
  Center a white fabric scrap over the
  placement line. Embroider the tack-
  ing stitches. Remove the hoop from

the machine, but don't remove the fabric from the hoop. Using small scissors, carefully trim the white fabric as close to the tacking stitches as possible.

- Place the hoop back onto the machine and embroider the placement line for the inner petal. Continue building the flower following the design instructions and using your fabric scraps.

- Remove the hoop from the machine and the fabric from the hoop.

CONSTRUCT

Use ½" seam allowances unless otherwise noted.

- Fussy-cut flowers from the floral fabric **(F).**

- Adhere fusible web to each flower wrong side. Audition the flowers over the front panel. Once satisfied with the placement, fuse to secure.

tip
If desired, affix beads, decorative buttons or crystals to the tote front for added embellishment.

- Position the front-lining panel right side up on a flat work surface. Measure and mark a 2" square at each lower-edge corner. Cut each square along the drawn lines.

- Repeat for the back lining panel.

- Position the front and back lining with right sides together. Stitch the sides and lower edge, leaving a 3"-long centered opening along the lower edge for turning. Press the seam allowances open.

- To box the corners, flatten one

F

lining corner with right sides together, matching the side and lower-edge seamlines; pin **(G).** Stitch.

- Repeat to box the remaining lining corner.

- Position the front panel right side up on a flat work surface. Cut along the interior perimeter lines to create a 12½"x16" rectangle. Cut the drawn squares at each lower-edge corner.

- Position the back panel right side up on a flat work surface. Designate one long edge as the upper edge. Measure and mark a 2" square at each lower-edge corner. Cut each square along the drawn lines.

- Repeat for the remaining batting panel.

- Position the batting piece on a flat work surface. Spray adhesive over the batting. Center the back panel right side up over the batting; finger-press to secure and handle as one layer.

- Position the front and back panels with right sides together. Stitch the sides and lower edge; press the seam allowances open.

- To box the corners, flatten one exterior corner with right sides together, matching the side and lower-edge seamlines; pin, and then stitch.

- Repeat to box the remaining corner.

- Press one handle in half lengthwise

G
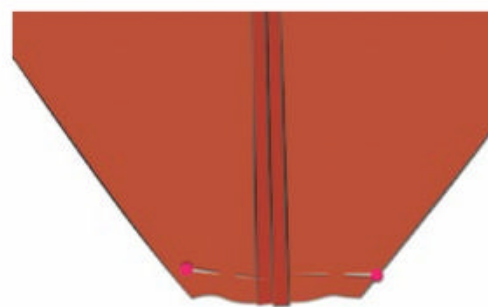
with wrong sides together; unfold. Press both handle long edges to the foldline. Fold the handle in half lengthwise along the original foldline; press. Edgestitch each handle long edge.

- Repeat to construct the remaining handle.

- Position one handle short end 4" from the side seam along the front panel and align the raw edges; pin. Repeat to position the opposite handle short end 4" from the opposite front-panel side seam, making sure the handle isn't twisted. Baste the handle ends to secure.

- Repeat to baste the remaining handle to the back panel.

- Turn the lining right side out. Insert the lining into the tote exterior with right sides together and aligning the seamlines and upper edge; pin.

- Begin stitching at one side seam and stitch the upper edge. Turn the tote right side out through the lining opening; press. Hand stitch the lining opening closed. *𝓔*
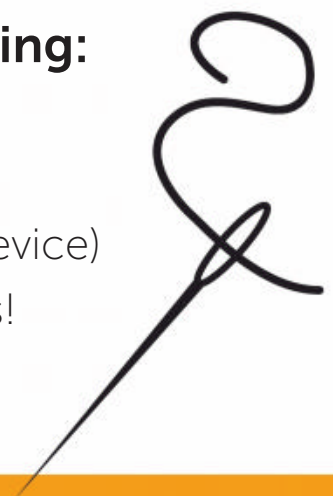
First Choice

Discover beginner tips and advice for machine embroidery newbies from Managing Editor Kate Zaynard.

A good starting design

Q What kinds of designs would you recommend for beginners?

A When you're just starting out, I recommend the most basic designs you can find. Specialty designs usually need at least some special attention, and it's best to make sure you're comfortable with the basics before moving on to more complicated designs. A good starting basic is a linework design or a design that's mostly linework with a few satin-stitch elements. You'll also get good results with designs that are simple combinations of line, fills and satin stitches. Look for designs with large fills and not a lot of small, intricate details. A design with a lot of overlapping small parts, like complex flowers, can get dense, which can in turn cause problems.

Look to see what designs are built in to your machine. Many of these options are good places to start. Avoid starting with cutwork or freestanding lace designs.

Another good place to start is with in-the-hoop designs. While they have more steps than just stitching a basic design, they give you everything you need to complete a project in a short period of time using only your embroidery machine and a few tools. They come with explicit, step-by-step instructions that can be very comforting to someone who's not entirely sure what they're doing. Just make sure that your first in-the-hoop project doesn't feature a fabric or technique that's difficult to work with! Look for projects that use cotton or felt. The Needle Book on page 11 and the Café Mug Rug on page 24 are great starter projects!

Q

Are stabilizer and interfacing interchangeable?

A

Thinking that stabilizer and interfacing are basically the same thing is a common mistake, and it's easy to see why. They're both there to stabilize fabric, right? Well, not exactly! Interfacing is used to add body, structure or support to a fabric, but it's also designed to become a permanent part of the project. It's meant to have at least some movement and give so it can work with the fabric it's attached to.

Stabilizer, on the other hand, is meant to hold the fabric steady and support it for a temporary period — during the embroidery process. Even cut-away stabilizer is meant to be trimmed close to the stitching perimeter, only giving permanent support to the embroidered area.

A good way to feel out the difference is to try tugging on some samples of interfacing and stabilizer (don't tug too hard on tear-away, though, or you'll rip it!). You'll notice that the interfacing behaves like fabric; it stretches, if only a little. Stabilizer, on the other hand, doesn't have that kind of give — it has no give at all (with the exception of certain toppers, which are meant to hold down nap rather than support stitches).

I'm not saying that in a pinch you can't substitute one or the other. Just be aware that they are two different products with two different purposes. Using a stabilizer as interfacing will have very stiff and immovable results — that's probably fine for supporting

a button placket or maybe stiffening a collar, but it won't work great as a facing and it's definitely a bad idea to try to interface a full front or back pattern piece with it. Also worth noting is that fusible stabilizers are expected to have the excess removed after stitching, so the glue isn't designed to be permanent the way interfacing glue is.

You can use a piece of interfacing instead of stabilizer (the heavier-weight, the better, if you must), but it will never support the stitches as well as true stabilizer will. The give that's built into interfacing will cause it to shift, making it likely that you'll get more distortion in your stitchout.

Q *What's the number one mistake beginners make when it comes to thread?*

A Thread is not one of the big tripping points for beginning embroiderers — it's hard to make a serious thread mistake. Most basic threads will work, even ones not designed specifically for machine embroidery. So long as your machine is threaded correctly and the appropriate needle is installed in the machine, you should be good to go. Nevertheless, there are definitely some useful things to know.

Most embroidery thread is basic 40-wt. thread, which is a little thicker than all-purpose sewing thread (50-wt.). Traditional embroidery thread is made from rayon, which comes in a high sheen and a wide range of colors. It's hard to get the same full sheen and range of colors in polyester thread, but that's improving all the time. The main benefit to polyester is that it's tougher and won't break as often. You can also find embroidery thread in cotton, which doesn't have the sheen. That's very useful when doing heirloom-style embroidery, as it looks more like the thread used in traditional hand embroidery.

There is also thicker thread available for embroidery, ranging from 30-wt. to 12-wt. These can create a hand-work look in general, especially by lending dimensionality and bulk to the embroidery. You will definitely want to make sure you're using an appropriate needle with a large eye when working with these threads.

Speaking of needles, you should definitely check your needle if you're having ongoing thread problems. Because embroidery machines stitch faster than sewing machines, the thread is moving through the needle eye very quickly, and the friction heats up the needle. The heat then weakens the fibers in the threads, causing breakage. If your thread is breaking a lot, take a look at your needle. Make sure you're using an embroidery needle or a topstitching needle, both of which have larger holes to reduce friction, and make sure the needle size is appropriate as well. If the problems persist, reduce the speed at which your machine stitches to further reduce friction.

It is because of this friction that there is one type of thread I don't recommend for very new beginners:

metallic embroidery thread. It's hard to resist because it's so pretty, but it can be tricky to work with and can get frustrating very quickly. Because the metallic fiber of the thread is plastic (either by itself or wrapped around a poly core), it's very susceptible to damage and snapping from friction. I recommend getting used to embroidering with non-metallic thread first. When you're ready to try metallics, visit sewdaily.com for metallic-thread embroidery tips and tricks.

There's one more basic thread beginners should know about: bobbin thread. This thread is 60-wt., quite a bit thinner than embroidery thread. This is a benefit because when used in the bobbin, the tension acts harder on the lighter thread, pulling it toward the bobbin and preventing it from showing on the fabric right side. Of course, if both sides of the embroidery will show, it's better to use matching thread in the bobbin, but bobbin thread is great for anything that will be enclosed or hidden. *ε*

DESIGN

Owl: *CME* Forest Friends Embroidery Design Collection; sewdaily.com

behind the design
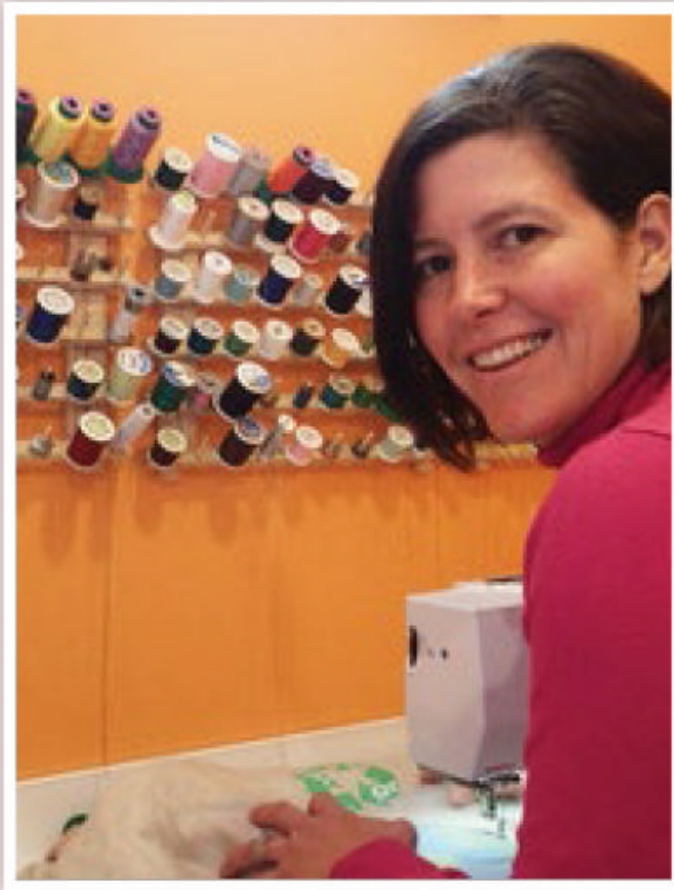
Julia Griffey of
Machine Embroidery Geek

Julia Griffey is the inspiring designer and maker behind Machine Embroidery Geek. With a background in both sewing and graphics, in 2013 Julia created a blog featuring a new post every day that documented her progress as she learned to digitize designs. Over the years, that blog developed into the Machine Embroidery Geek business, offering how-tos and inspiration for other self-described embroidery geeks like Julia.

How did you get started with embroidery?

My grandmother taught me how to sew when I was very little, so I have sewn for as long as I can remember. My grandmother was an amazing seamstress who taught herself how to sew out of necessity. She grew up motherless and poor, and she wanted to have more than one dress to wear. So she started making her own. Every year for Christmas she would buy me fabric and a pattern that we would sew together. It was the perfect gift.

I got an embroidery machine as a gift actually, but it stayed in a box for a couple of years before I figured out how to use it. Immediately after I got the hang of it, I was interested in learning how to create the designs that the machine would stitch out. I had a lot of experience with graphics, so I thought surely I could figure out how to do it. To motivate me to learn to digitize, I created a blog in 2013 and created a new post every day that documented my progress.

The method proved to be successful because I did, in fact, learn to digitize. That blog eventually became the home for the Machine Embroidery Geek business.

How do you stay creative?

I am definitely one of those people who has more ideas than they can execute! Coming up with something to make with my embroidery machine is never difficult. But having the blog forces me to continually produce content. You would think that by writing all the time, you eventually run out of ideas. But I think the opposite is true. The more I dig, ask questions and see what others are doing, the more ideas I come up with.

Where do you draw inspiration?

I am always inspired when I travel. When you get outside of your neighborhood, you see patterns and shapes that you don't see everyday. It's great to have a phone with me at all times to record ideas on the go.

My kids inspire me as well. They are a wealth of weird ideas that all start with "Hey mom, can you make a…" I like to do custom designs as birthday gifts for their friends. They tell me what they have in mind and together we come up with a design that suits the kids. I enjoy walking through the playground and seeing the kids wearing my silly creations.

What are some of your favorite designs you've created?

It always feels good when a project turns out unexpectedly great. I have had my fair share of bombs. But a few of my favorites include:

• The simple lotus-flower dress I made for a friend. It was just a clearance Old Navy frock onto which I stitched a big lotus flower on the chest. She wears it all the time.

• A denim skirt inspired by a graphic I saw in Thailand

• The mittens I made for *CME* with little flower appliqués

• My monogrammed chair

• My bee sweater (I'm still working on it!)

What are the current trends in machine embroidery that excite you?

There are some really creative in-the-hoop designs coming out now, with more and more each year: jewelry, toys and games, costume accessories. It's pretty unbelievable what you can make in the hoop. While there are still a lot of fussy, cutesy embroidery designs out there, designers are making more unconventional, bold and modern designs, which of course I love. Digitizing software is becoming more accessible and easier to use. It's amazing what you can do with very inexpensive digitizing software.

What advice do you have for someone who is just learning how to use their embroidery machine?

Don't let one setback get you down. Go to bed and try again the next day. *ℰ*

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Visit machineembroiderygeek.com for more info or find Machine Embroidery Geek on Facebook and Instagram.

Autumn *Edge*

BY MEG HEALY

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An everyday coat doesn't have to be boring. Just a little border embroidery can really elevate a new coat make— or even an old one in your closet that you want to bring back into the rotation. Seventies styles are still on trend and being shown on the runway, and a long heavyweight duster coat like this is just the outer piece to bring this trend into your fall/winter wardrobe. Wear open, belted (try a vintage one!) or add snaps and buttons. No matter what you're wearing underneath, this chic coat will get you wherever you're going in style.

COAT PATTERN

Opt for a long knee-length open coat with a collar and large patch pockets. No pockets? No problem! Draft some yourself in the desired shape and size.
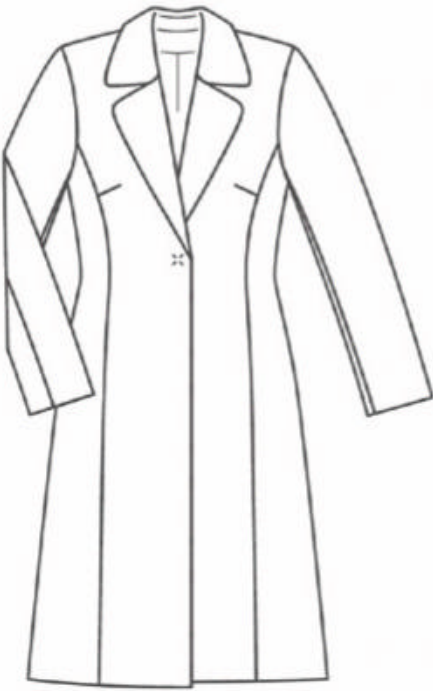
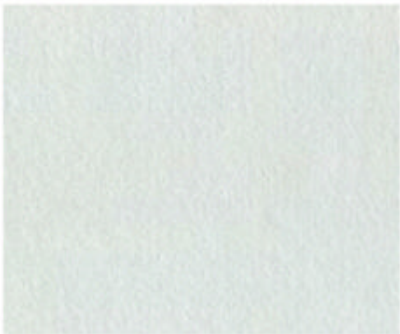**Blazer Coat**
by BurdaStyle (#105 08/2019)

Plus Size!

Coat
by Burda Easy (#1C 04/2019)

Cambria Duster
by Friday Pattern Company

FABRIC COLOR PALETTE

Find a nice white or ivory wool with a matching silky lining. Pull out your favorite embroidery thread color and grab some faux leather in the same shade to use as accents on your coat and in your outfit.

FINAL TOUCHES

Choose embroidery threads in auburns, olive greens and burnt orange-yellows to embroider a retro floral border print around the coat edges. Also add the border to the hem, sleeve hems and the tops of the pockets. Floral not your style? Try a southwest print in the same fall colors. Add a faux fur top collar for optimum retro vibes. Wear with fun accessories to bring more color into the look with sleek gloves, boots and a mask.

Desert Rose Border
by Embroidery Library

Southwest Story Diamond Border
CME Exclusive

Blooming Thistles Border
by Embroidery Library

contributors

nancy fiedler

(**"Quilt This: Prints + Embroidery"—page 18**) has served as an Educator for Janome America for 14 years and designs and writes from her studio in Dwight, Illinois, with the help of her cat Jon Snow and dog Beckett.

denise hoguin

(**"Hand Bag"—page 60**) has been in the machine embroidery industry for over 17 years. She has designed multiple embroidery collections, and her work has been featured in blogs and embroidery magazines. Denise also enjoys writing, photography, marketing and miniatures. Her hope is to encourage others to explore their creativity.

stacy schlyer

(**"Harvest Cardigan"—page 26 and "Spooky Tidings"—page 46**) is a self-taught seamstress and self-proclaimed fabric junkie whose goal is to reach SABLE (Stash Accumulation Beyond Life Expectancy). She lives in Kansas with her family and blogs about her sewing adventures daily.
stacysews.com

bianca springer

(**"Floral Finery"—page 29**) is a native of The Bahamas who learned to sew at her mother's side. She now resides in Pearland, TX with her husband, daughter and son. They all serve as endless inspiration for fabric experimentation and hand-embroidery designs. She teaches group and private sewing to anyone willing to learn.
thanksimadethem.blogspot.com

milinda jay stephenson

(**"Pumpkin & Pom-poms Tote"—page 57**) is an author whose latest novel, *Annie Laura's Triumph*, published by Mercer University Press, documents the lives of sewing women in Florida in the early 19th century. Included are links to free embroidery downloads of heirloom quilting and embroidery patterns for in-the-hoop projects.
milindajay.com

katrina walker

(**"Furry & Foxy Pillow"—page 32**) specializes in working with silk and wool. She enjoys designing projects for home sewists and playing with her flock of sheep.
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FLORAL FLAIR

stylish in-the-hoop designs make zipper pouches simple

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